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Seventy-sixth Year
December 1, 1956

nothing but

Beethoven Anniversary To Be Observed

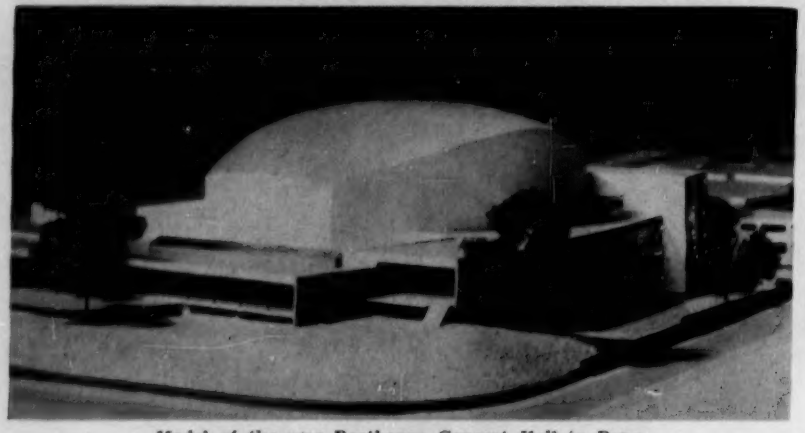
Beethoven Week will be celebrated in New York City from Dec. 3 to 10, 1956, marking the 186th anniversary of Beethoven's birth. It will be observed by musical organizations, radio stations, schools, recording companies, exhibits, concerts, public events, and by retail establishments throughout the city.

As regards concerts, the focal point of Beethoven Week will take place on Wednesday, Dec. 5, at Carnegie Hall. There, the Carl Schurz Memorial Foundation will sponsor an all-Beethoven Sonata recital by Andor Foldes. The funds will be donated to the current rebuilding of the Beethoven Concert Hall in Bonn, Germany.

There is an interesting story connected with the Beethoven Hall. It was first built in 1845. In that year, Franz Liszt gave a concert in Bonn to lead a campaign for voluntary contributions toward building such a hall dedicated to Beethoven. In 1945, 100 years after this concert, Beethoven Hall was destroyed in the war. Two years ago a new effort to rebuild Beethoven Hall was begun with the support of an International Committee. Andor Foldes gave a concert in Bonn at that time to lead off the campaign. The International Committee for Rebuilding Beethoven Hall includes Ernest Ansermet, Eduard Van Beinum, Wilhelm Backhaus, Claudio Arrau, Bruno Walter, Otto Klemperer, Paul Hindemith, Vaughan Williams, Yehudi Menuhin, Aaron Copland.

In March of 1956, enough progress had been made for the cornerstone of the new hall to be laid.

The new Beethoven Hall may eventually be the center of an annual Beethoven festival in Bonn, similar to Wagner's in Bayreuth. The Hall will have a concert hall seating 1400 and three smaller halls, one of them a chamber music hall seating 350, a lecture hall seating 80, and an experimental theater for 150. The city of Bonn is contributing over $1 million toward this construction. The rest of the construction costs consist of voluntary contributions for the Hall from all over the world.



Model of the new Beethoven Concert Hall in Bonn, Germany, to be completed in the spring of 1958.

Tebaldi Awarded Italy's "Golden Orpheus"

World-famous diva Renata Tebaldi has just been awarded Italy's most coveted musical award, the "Golden Orpheus." This honor is bestowed each year by a panel of Europe's most distinguished music critics and foremost conductors.

Mme. Tebaldi returns to New York for a Carnegie Hall recital on Feb. 10. She will open her Metropolitan Opera season on Feb. 21st in a new production of *La Traviata*. Mme. Tebaldi will be seen coast to coast on Mar. 10th as star of the Ed Sullivan Show on CBS-TV.

Amahl To Be Colorcast on "Robert Montgomery Presents"

Amahl and the Night Visitors, Gian-Carlo Menotti's miracle opera, will be the Christmas Eve offering of Robert Montgomery on his regular Monday evening "Robert Montgomery Presents" show (NBC-TV, color and black and white, 9:30 p.m., EST).

A new Amahl, 10-year-old Kirk Jordan, will join the otherwise unchanged cast including Rosemary Kuhlmann as the mother, Andrew McKinley, David Aiken, and Leon Lishner as the three kings, and Francis Monachino as the page.

This presentation will mark the seventh production of the work by the NBC Television Opera Theatre, which commissioned it especially for television and first produced it Christmas Night, 1951.

Kaufman Tour Features New Works

Louis Kaufman, noted American violinist, has just returned on the *S.S. Ile De France* from his eighth consecutive European tour. He was heard extensively in England, Scotland, France, Denmark, and Switzerland. In London he played the Walter Piston Violin Concerto twice with the London Symphony for the BBC Third Programme, and premiered the revised version of the Robert Russell Bennett Concerto with the same orchestra conducted by Bernard Herrmann at the Royal Festival Hall. Kaufman gave the first public performance of Leighton Lucas' "Concert Champêtre" (dedicated to the violinist) at a Promenade concert at the Royal Albert Hall conducted by the composer. Kaufman gave the first radio performance of the Hermann Goetz concerto in Glasgow for the Scottish BBC conducted by Ian Whyte. In Denmark, Kaufman premiered Henri Sauguet's "Concerto d'Orphée" under the baton of Erik Tuxen.

Kaufman will begin his American season with a series of three concerts of Baroque concertos in Los Angeles with the Kaufman Chamber Orchestra on Dec. 9, 16, and 23rd.

Milstein Receives France's Highest Cultural Award

World-renowned violinist Nathan Milstein received the French Republic's most distinguished cultural award following his recital in Paris on Nov. 2. He was made a Chevalier of the Legion of Honor for his achievements as "an outstanding American artist." The Paris Conservatoire gave him a miniature of this medal set with diamonds and emeralds

Brown Leaves Columbia

Columbia Artists Management Inc. announces the purchase of the stock and other interests of Walter P. Brown, former executive vice president of the company. Mr. Brown, a former newspaperman and Lieutenant Colonel in the United States Air Force, has been associated with Columbia Artists for 20 years, both in its Coppicus, Schang and Brown and its Mertens, Parmelee and Brown Divisions. Mr. Brown announces that his future association will be with other branches of show business.

the news

Warren Lox

American Conductor Engaged For Japan's ABC Symphony

Richard Korn, New York born and entirely American trained conductor, has been engaged by Prince Hidemaro Konoye as the first foreigner to direct performances of Japan's Asahi Broadcasting Symphony Orchestra, of which the Prince is the regular conductor.

The young American maestro who will make his Japanese debut at a subscription concert of the Asahi Orchestra in Tokyo on January 15, will also be heard with the ABC Symphony (as it is called) in Osaka, Kobe, Kyoto, Yokohama, and Nagoya. Several of his concerts will be broadcast throughout Japan by the Asahi Broadcasting Company.

Mr. Korn, a pupil and protégé of the late Serge Koussevitsky, has performed throughout the United States and in Europe as guest conductor with major orchestras. President of the Society for the Publication of American Music, and a member of the Executive Board of the National Music Council, Mr. Korn is also the author of a book, *Orchestral Accents*, published last March by Farrar, Straus and Cudahy.

RICHARD KORN

Japan's ABC Symphony Orchestra was originally organized by Prince Konoye as the Konoye Symphony Orchestra attached to the Konoye Music Institute. In May, 1956, it was reorganized as the ABC Symphony Orchestra, under the supervision of the Broadcasting Company, and since then has given regular subscription series in the leading cities of Japan, as well as performances once a week over the air. Although internationally acclaimed soloists (including Oistrakh, Solomon, and Piatigorsky) have performed with the Orchestra, Mr. Korn will be the first non-Japanese conductor to direct its concerts.

Officers of new Columbia affiliate, The Broadway Theatre League Inc.: (l to r) O. O. BOTTORFF, President; HERBERT O. FOX, Vice Chairman of the Board; RUTH O'NEILL, Treasurer; FREDERICK C. SCHANG, Chairman of the Board.

Warren Rothschild

Columbia To Organize Theatre Audiences

Columbia Artists Management Inc. has announced the organization and incorporation of a new affiliated company, The Broadway Theatre League Inc. The purpose of the company will be to develop organized theatrical audiences in major cities from coast to coast, which do not at present have a successful theatrical subscription season.

A minimum of four Broadway plays, provided by leading New York producers, will be presented each season by local Leagues on a membership basis. No single tickets will be sold. Membership dues will be established on a modest basis in order to appeal to the larget possible potential audience. The new corporation will assist each city in the organization of a local Broadway Theatre League on a non-profit membership basis.

The parent company, Columbia, has been instrumental in developing the organized audience movement in the concert field. There are now over 1200 organized concert audiences in North America.

O. O. Bottorff, former President and co-owner of National Concert and Artists Corporation and Civic Concert Service, Inc., has accepted the Presidency of this new affiliated company and will also serve as its Senior Executive Officer. Mr. Bottorff was one of the pioneers in developing the organized audience plan. Mr. Frederick C. Schang is Chairman of the Board and Herbert O. Fox is Vice Chairman. Miss Ruth O'Neill will be the Treasurer. Mr. Fox and Miss O'Neill are both Vice Presidents of Columbia Artists Management, Inc. Also slated for posts in the new company are Michael Ries, formerly a producer for the "Voice of America" and currently a representative for Community Concerts ,and William Putch, also of Community Concerts.

Philharmonic Young People's Concerts Honored by N.F.M.C.

The National Federation of Music Clubs has presented its first Award of Merit to the N. Y. Philharmonic-Symphony Young People's Concerts for "outstanding achievement in its Crusade for Strings for the year 1956."

The "Crusade for Strings" was originated by the National Federation of Music Clubs to further the study of stringed instruments in order to combat the current shortage of string players. The Philharmonic-Symphony Orchestra received this award for its invitation to teen-age string players in New York City Junior and Senior High Schools to play in the body of the orchestra at the final Young People's concert of the 1955-56 season, April 28, 1956. Because of the enormous interest of young string players and the resultant success of this experiment, Wilfrid Pelletier, Conductor of the Young People's Concerts and originator of this project, has decided to repeat this feature at this year's final Young People's concert on May 11, 1957.

Nashville Symphony's 11th Season a Sellout

The Nashville (Tenn.) Symphony Orchestra opened its 11th season under the direction of Guy Taylor on Oct. 30 with a complete sell-out for the season, the first in the history of the orchestra. The gala tenth anniversary concert opened with a presentation by Mayor Ben West to founder, past president, and current board member Walter Sharp of a commemorative plaque expressing the gratitude of the city, the Nashville Symphony Association, and the Orchestra for his leadership.

Guest artists for the series of six

subscription concerts of the 1956-57 season include Carlos Salzedo, who appeared on opening night; Guiomar Novaes, Nov. 27; Cesare Valletti, Jan. 15; Eugene List and Carroll Glenn, Mar. 5. On April 9 the Nashville Symphony will give a performance of Carl Orff's "Carmina Burana" with Morley Meredith and Sylvia Stahlman in the leading roles.

This is not the first recognition Lorin Hollander has received. He was first "discovered" by Scherman, who engaged him to impersonate the boy Mozart in a concert for children at Hunter College, where he played a Mozart Concerto. Subsequently, Leon Barzin, conductor of the National Orchestral Association, engaged him as a soloist for one of his Carnegie Hall concerts. Only last September, Lorin was a soloist with Donald Voorhees and the Bell Telephone Orchestra, playing the "Capriccio Brillante" of Mendelssohn. He is the youngest concert artist ever to be engaged for the "Telephone Hour."

The true-life story of pianist RUTH SLENCZYNSKA *(right) was the first adventure from the world of music chosen for dramatization on the "Best in Your Life" feature of NBC's coast-to-coast TV "Home Show." With Miss Slenczynska is* ARLENE FRANCIS, *who also appeared on the show.*

Manny Greenhaus

American Ballet Replaces Russian Troupe in Italy

America's Ballet Theatre has replaced the Soviet Union's Moisseyev Ballet, scheduled to give a series of performances in Italy, beginning Nov. 16. The invitation to the Russian dancers was cancelled by the Italian Government because of the present situation in Hungary ,and Ballet Theatre was invited to take up the Moisseyev dates.

Touring the Mediterranean and Near East in cooperation with the International Exchange Program of the American National Theatre and Academy, the Ballet Theatre was forced to cancel its own appearances in Iran and Israel due to the present tensions. Before leaving the Middle East, however, Ballet Theatre did dance in Beirut, Lebanon as scheduled. With time on their hands until their next scheduled appearance in Monte Carlo on Dec. 22, the Italian invitation was timed to perfection. Scheduled appearances for the troupe, between Nov. 16 and Dec. 20, include Florence, Rome, Genoa, Torino, and other cities.

Lorin Hollander Substitutes For Nicole Henriot

Nicole Henriot, French pianist, has undergone an emergency operation in Paris, according to her managers, Columbia Artists Management, and will not come to the United States for her engagements until January. In her place, Lorin Hollander played the Ravel Concerto in G Major at The Little Orchestra Society concert at Town Hall on Nov. 26.

Twelve-year-old Holland is a student at the Juilliard School, where he has been studying several years under Edward Steuerman. The young soloist had already been engaged by Thomas Scherman, conductor of The Little Orchestra Society, to play the Ravel Concerto in the Public Dress Rehearsal on the preceding Friday.

Kazounoff To Present 4 Chamber Groups for 1957-58 Season

Four chamber music ensembles which have had considerable success abroad will be brought to this country for the season of 1957-58 by Berenice Kazounoff, Inc., concert management.

The Pauk String Quartet, the first ensemble to tour the North American Continent from Budapest since the Second World War, will begin their first North American tour in October, 1957. The group has won the Grand Prize at the International Competition in Liege, Belgium, and one of the first prizes at the Paganini Competition in Genoa, Italy.

The Janacek Quartet from Prague, will begin their first tour of North America on Jan. 1, 1958.

The Kammermusik Octet, comprised of first-chair string and woodwind members of the Berlin Philharmonic, will open their first tour on Mar. 1, 1958.

The Danish Quartet of Copenhagen are scheduled to begin their first tour of North America in the fall of 1958.

Fournier Returning Under Friedberg Management

Pierre Fournier, distinguished French cellist, will tour the U.S. and Canada during the season of 1957-58 under the direction of the Friedberg Management, Inc.

Fournier will tour in Europe and the Orient in the current season and will arrive from the Far East to begin his American engagements on the West Coast in the fall of 1957. The 'cellist first won international prominence in the late '40s when he performed in a notable series of chamber music programs for the Edinburgh and Lucerne Festivals with the late Artur Schnabel, Joseph Szigeti, and William Primrose. Following his American debut Fournier achieved world-wide fame with tours on three continents and through his recordings (notably the Beethoven sonatas with Artur Schnabel, released by RCA-Victor in the United States). His most recent American appearances were in 1955 with the Boston Symphony Orchestra and with the American Orchestra in New York.

Three Singers and a Dancer Join Colbert-LaBerge Management

Rita Streich coloratura soprano of the Vienna and Berlin operas and the Salzburg Festival, will make her first American tour during the 1957-58 season under the auspices of the Colbert-LaBerge Concert Management, the same organization that introduced Elisabeth Schwarzkopf to the United States. Miss Streich is already well known here through her recordings for Angel and Decca, particularly her performance as Zerbinetta on Angel's *Ariadne* under Herbert von Karajan.

Lucretia West, contralto, who has made several successful tours of Europe, has also joined Colbert-LaBerge. Among her most recent appearances were those with the Berlin Philharmonic under Knappertsbusch and with the Orchestra of the Teatro San Carlo in Naples under William Steinberg, as well as song recitals in Munich, Amsterdam Rome, Vienna, Paris, Brussels, Geneva and many more. Miss West records for Westminster.

The third addition is baritone Hermann Prey, who made his New York debut on Nov. 4th under the auspices of the Concert Society of New York with a recital of Schubert's "Die Schoene Muellerin" and Beethoven's "An die ferne Geliebte." In 1952, Prey won the "Meistersinger" contest sponsored by the U.S. Armed Forces in Germany, competing against 2000 other singers. The prize was a trip to the United States and appearances with the National Symphony in Washington under Howard Mitchell and the Philadelphia Orchestra under Eugene Ormandy. Mr. Prey is now leading baritone of the Hamburg Opera. He can be heard on Electrola and Angel records.

Another important addition to the Colbert-LaBerge list of artists is Paul Draper. This is the first time that the Colberts, known principally as purveyors of chamber music and as the managers of vocal and instrumental artists, have branched out into the field of dance. Susan Pimsleur continues as Mr. Draper's personal representative.

Jennie Tourel Changes To Barrett Management

Herbert Barrett, director of the Herbert Barrett Management, announced that beginning June, 1957, Jennie Tourel will be under his exclusive management.

ON THE COVER

"A DAZZLING CAREER"

Leontyne Price's impressive list of successes might make one wonder whether there are still worlds to conquer.

By GID WALDROP

FOLLOWING Leontyne Price's recital at the Library of Congress in October, 1953, the Washington *Post* predicted for her "a dazzling career." The last three years have brought many new successes and such high critical acclaim that it would seem she is more than living up to this prediction. But before we tell you of these recent triumphs may we take you back a few years.

Miss Price left her native Laurel, Mississippi, in 1945 to train as a teacher at Wilberforce College in Ohio. It suddenly became apparent two years later, while singing with the glee club, that she possessed a God-given voice and unusual musical talent. Soon thereafter she won a scholarship for advanced study in New York's Juilliard School of Music. By 1952 her accomplishments as a student had become inner-circle talk among professional groups. Virgil Thomson engaged her for a difficult role in his *Four Saints in Three Acts*, after which she was at once sought out to co-star as Bess in the *Porgy and Bess* revival, opposite the Porgy of William Warfield. Throughout America and Europe critics hailed Leontyne Price as a great new singing-actress. En route, she became Mrs. William Warfield.

Crowded into her *Porgy and Bess* schedule were solo appearances with the Philadelphia and Boston Symphony Orchestras. This brings us up to the Library of Congress recital and the "dazzling career" prediction. The Washington recital established Miss Price's reputation as an exceptionally fine interpreter of contemporary song literature. With the composer at the piano, she premiered Samuel Barber's "Hermit Songs." In 1953 she had introduced in this country songs by the noted French composer Henri Sauguet. In 1954 Miss Price repeated the Barber songs in both Rome and New York. For the performances in Italy, we note that she was the only American singer invited to perform at that important music festival. Other contemporary composers whose works Miss Price has introduced are Stravinsky, Lan Harrison, and Willem Kilmayer, the young German disciple of Carl Orff.

Two performances with the NBC-TV opera productions left no doubt that not only could the soprano sing like an angel, but that she could also act like one. Her *Tosca* (January, 1955) prompted *Time* magazine to speak of "a flair worthy of the Met." But it was probably her Pamina in Mozart's *Magic Flute* (January, 1956) that caused the greatest sensation. *The New York Times* reported: "Leontyne Price sang Pamina with a beauty of tone and purity of style that should have satisfied the most exacting Mozarteans." Her most recent operatic success was in the demanding role of Cleopatra in the American Opera Society's performance of Handel's *Julius Caesar* (October, 1956). On January 17, 1957, this production will be repeated at the Dumbarton Oaks concerts.

Perhaps the greatest single honor to come to the artist was being chosen by our State Department as the first American artist to make a cultural good-will tour of India. Her beautiful singing and her warm personality made many friends in India for herself and for her country. Other important appearances this past year included: Lewisohn Stadium (third consecutive season); Hollywood Bowl (second consecutive season), where this year she appeared as soloist on July 26 and in the Verdi "Requiem" on July 31; and, of course, her annual transcontinental tour.

Such an impressive list of successes might cause one to ask, are there still worlds to conquer? The answer is —yes, a few. Miss Price is scheduled to leave on May 15 for an Australian tour which will include 40 concerts—23 recitals and 17 guest appearances with orchestras. David Garvey, her regular accompanist, will assist her as he did on her tour of India this past spring. Prior to her departure, she will make a very extensive tour throughout the United States and Canada. After San Francisco performances of Bach's "Christmas Oratorio" with the San Francisco Symphony under Enrique Jorda (Dec. 20, 21, 22, 1956), she returns to Washington's Constitution Hall for a January 20 recital. Two days later she will appear in New York's Town Hall as soloist with the American Chamber Orchestra in the first New York performance of D. Scarlatti's "Salve Regina." Her travels will take Miss Price to Montreal, Winnipeg, and Chicago for return engagements following her brilliant successes in those cities last season. Among her West Coast appearances in March will be debut recitals in San Francisco and Los Angeles. The title role in *Aida* has long attracted the attention of this gifted and versatile soprano. On May 3, she will sing her first performance of this role at the Ann Arbor Festival with the Philadelphia Orchestra in a concert version. Then—off to Australia.

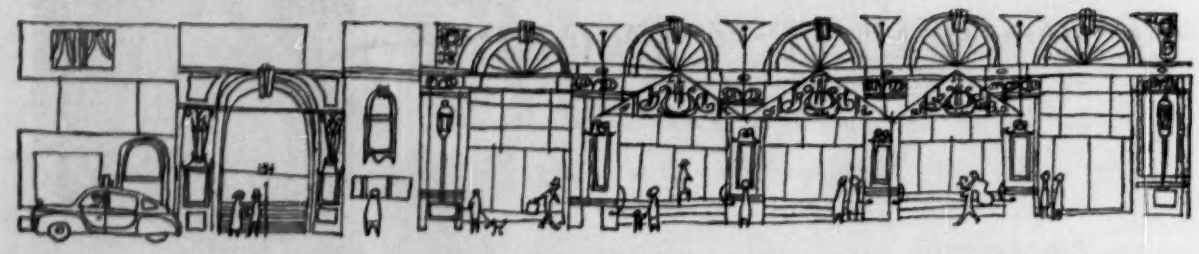
Pamina in The Magic Flute

A full schedule and previous commitments have compelled Miss Price to decline invitations from Erich Leinsdorf to star in a new production of *Traviata* with the New York City Opera Company, from Herbert von Karajan to appear in the title role of *Salome* at La Scala, Milan, and from the Paris Opera to appear in *Tosca*. A recent invitation from Maestro von Karajan to do several performances of *Aida* during the 1958 Vienna State Opera season has been accepted. The artist is also preparing new roles for future NBC-TV Opera Theatre presentations.

The immediate future is heavily booked, but thereafter what direction will it be—La Scala, Paris Opera, Covent Garden? Or will she stay at home and join the Metropolitan Opera Company?

With this taxing schedule of opera, oratorio, concert, Broadway stage and recitals, Miss Price remains a young woman of great charm, warmth, and humility. And she finds time to be a gracious hostess at the lovely home of the Warfields in Greenwich Village.

ALONG 57th STREET



■ Most of the excitement, musically speaking, has been happening a mile downtown in the vicinity of 39th & Broadway. Though anything can occur around here, and frequently does, Partout recalls that just about a year ago a policeman was vehemently summoned to deal with an eight-foot snake (a real reptile, that is) on West 56th Street. Great bewilderment as to why and whence it came. We knew but we didn't tell. Well nothing like that at the moment. There has been a lot of chit-chat, some shocked, some severe, about the second "Aida" performance of the season, on a Sat. afternoon. All you dear people will remember that at the grand opening of the "Met" someone tossed roses to **Maria Callas,** who gathered them up and bestowed one on each of her confreres while the crowd applauded the gesture. So, following this precedent (and, incidentally, Callas *did* have a solo bow at her debut, whether authorized or no), flowers and other items were scattered at the diva's feet during the matinee performance. Only when Callas stooped—and she is probably myopic—it was a bunch of carrots with which she arose. Other vegetables *aussi*. Now, a good deal has been said against "fan" clubs—not the old claque but a newer, young version, and I know that the primadonnas and gentlemen of the stellar altitudes in song try to admonish "club" members to "behave like little ladies and gentlemen." I do not think the carrots were Fan Club ideas. Some one evidently believed that the great Maria —and we are unfaltering in our admiration of her talents—looked undernourished. Well, after all, she *is* gaunt. The newspaper reports were not entirely accurate either. Mme. Callas did wring her hands and cry "non faccio, non faccio!" And the press reported that **Bing** threw his arms around her and said that she *must* continue, that she was the greatest singer in the world!! But we have it from an innocent bystander that Bing was bristling, and that he said coldly but firmly, "Madame, if you do not continue I lose $20,000." So the show went on. It was an unprecedented experience for Callas, who usually dictates her own terms.

■ On the pleasanter side was the debut of **Antoinetta Stella.** From the first note we settled back thinking: "This is it!" A few days later we met the new primadonna at a small party where she was surrounded by youthful admirers, some from the Met roster. Miss Stella is young and lovely, smaller than she appears on stage. She has the russet-colored hair and changeable eyes that ones sees in the paintings of the Italian masters. (All this and voice too!) She is from Perugia, and to date she speaks no English. Partout, having been exposed in youth to various languages, always reverts to the wrong one under stress. So we spent the evening with phrases such as "non capisco" or "come se dico," but Miss Stella was completely happy and understanding. She bestowed a parting kiss upon our bashful cheek and we were delighted to hear that she returns in January for an extended schedule.

■ In our mail we note that the **San Antonio Symphony Orchestra** is putting on some outstanding programs, one introducing **Iturbi** as soloist, composer, and conductor. Well we can't match a three-ringer, but we wish to say that *Musical Courier's* Editor, **Dr. Gid Waldrop,** will be missing from our block when you read this. He is flying to San Antonio to conduct his own First Symphony. (We had planned to play hookey while he was absent, but, alas, he returns too soon to make it worth our while.) The Symphony will be having its third presentation. It was premiered by the **Rochester Symphony** under the baton of **Howard Hanson.**

■ **Ezio Pinza,** still a handsome, sturdy figure, has saddened his public with his announcement that he will not sing again. We wonder to whom he will bequeath his "Don Giovanni" earring, which has an accompanying story we won't relate at this time. But maybe he will alter his published intentions.

■ A handsome, happy couple passed by all too quickly last week. **Zlatko Balokovic** and his wife, the former **Joyce Borden,** were briefly in town arranging for the Balokovic Feb. 3rd Town Hall concert. Joyce has a book on the fire, a philosophical work of major importance. The proofs are done and it may be that there will be a dual celebration come February.

■ The tremendous ovation for the cello playing of **Aldo Parisot,** Nov. 24, with the New York Philharmonic was only what we expected — more than confidently. We think him one of the five best in the cello field, and we might even narrow that category a bit. We have not heard whether or not he played his wonderful Montagnano instrument at this concert or whether he demonstrated the Stradivarius he recently purchased. This latter, owned by **Emanuel Feuermann** until his death, had been sold to **Russell Kingman** of New Jersey as a collector's item and not played for 16 years. Parisot was to bring it back to the concert field on the Nov. program, possibly depending on how long it would take to get the instrument into singing form again. Anyway, either the "Sleeping Princess," his first instrument, or the Strad—name please?—the artist played ecstatically.

■ **Mildred Dilling** is congratulating herself on happenstance, which at the moment seemed only exasperating. She is safely home on E. 52nd St., harps and all, weeks earlier than the tour in Europe and the Near East specified. The reason was not war clouds but lack of plane space for her harps on tour after she completed her European stint. Neither Air France nor Pan American could accept her 7-foot harp, plus the spares needed for Lebanon, Turkey, Jordan, and Israel. With war crises looming, the blonde lady of the harp is better off at home, say we. And she can catch a Christmas breath before starting on her annual coast-to-coast in the USA.

■ **Clarence Kelley** does not have the same transport problem with his chosen instrument. He plays a fluent flute. We hear from his Kew Gardens home and the Roosa School that he has quite recovered from the experience of the Glenora, N. Y. Festival, where he and baritone **Lawrence Turner** tried desperately to save Stephen Foster's slightly brunette Jeannie from being cut in two by the diesel engines on the RR crossing below Music Grove. Mr. Kelley has promised to buck traffic on our street and let us see copies of the arrangements he made for bass-baritone, flute, and piano for the summer festival programs (Jeannie included).

■ A stately personage went by, en route home from ten weeks' concertizing in Europe — the one and only **Marian Anderson,** whose book "My Lord, What a Morning" decorates the Womrath window on 57th Street. While the pageant comes and goes, Partout will ready Xmas gift news for the next issue.

PARTOUT

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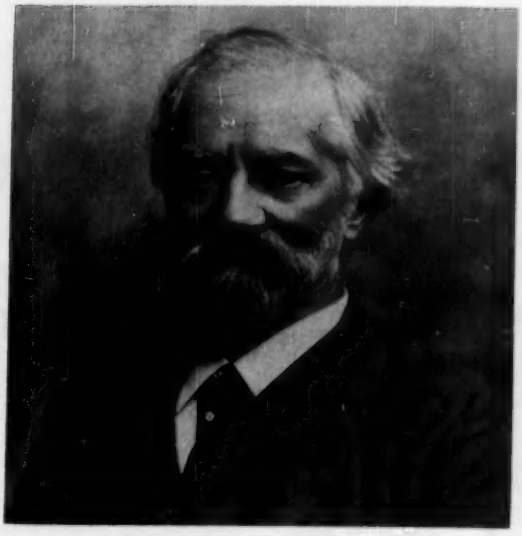
no life without art."



WHAT WAS LESCHETIZKY'S SECRET?

By STEVE FELDMAN

IT is not generally remembered nowadays that Theodor Leschetizky (1830-1919) was the most widely renowned piano pedagogue in the world during the latter half of the nineteenth century. At one time there were literally dozens of important pianists and teachers trained in Vienna by Leschetizky and his *vorbereiters*. His most celebrated pupil was Paderewski; but we have such names, both living and in memory, as Zeisler, Goodson, Newcomb, Gabrilowitsch, Friedman, Schnabel, Hambourg, Berumen, Gebhard, Raab, Braillowsky, Moiseiwitsch, Horszowski, Vengerova, Powell, Leginska, Hughes, Behre, and Wittgenstein, all of them accomplished pupils of Leschetizky and well known in the world of music.

The question of "method" with Leschetizky often confuses those who think that Leschetizky invented a way of teaching or practicing piano technic. He did not. Leschetizky was concerned more with the pianist's interpretative skill than with his technical proficiency, which, though essential, he considered inferior in importance to the qualities of sound, of structure, and of feeling to which he devoted his teaching.

What was Leschetizky's secret? Intensive practice rather than extensive and mechanical practice. To practice with understanding was his pedagogy. The pupil had to study composition; Leschetizky himself was a composer. The pupil was expected to have an advanced technic before joining the famous classes in Leschetizky's great house in Vienna. There he had to submit to criticism in the presence of his peers, and he learned to apply his technic to music chosen by Leschetizky himself.

Leschetizky demanded complete knowledge of every detail of the music—thorough memorization, both visual and physical, of each composition. Living as a student among Leschetizky's pupils meant living a life dedicated for the time being to Leschetizky himself—his class, his taste, his temperament (notoriously eccentric and humorous)—in short, to the imitation of Leschetizky. At the end of his course each student received a diploma—a *zeugniss*—in which Leschetizky recounted his virtues. Leschetizky was not ungenerous.

In his memoirs, Paderewski—whom Leschetizky at first discouraged from pursuing a concert career—recounts that when, at the age of 26, he presented himself to the great man, Leschetizky's famous style was incredible in its singing continuity and beauty of tone. Paderewski, who was himself one of the most poetical of interpreters, lost nothing by exposure to the perfect virtuosity of his Master.

In 1942, long after the golden age of Leschetizky's prime, Edith Sullivan Golde and pupils of Leschetizky founded The Leschetizky Association of America, to commemorate his activities and to perpetuate his tradition. The Association was to be open to pupils of the great teacher, and to their pupils; and also to others who might be interested in it. The Association celebrates and promotes excellence in piano playing, and holds periodic classes, like Leschetizky's, at which students perform before an audience of members. The Association has a News Bulletin, and runs benefit concerts for its Debut Prize.

The Debut Fund, which awards the Debut Prize every third year, was created by the Association to sponsor young artists by paying for the Town Hall debut of a young artist chosen in formal competition. Judges are chosen by the Association. The three able pianists chosen to date are Lucille Rothman Felsenthal, Marion Zarzecna (both pupils of Mieczyslaw Horszowski), and Joseph Plon (pupil of Genia Robinor). Plon's debut in April, 1955, was an extraordinarily notable one.

To a Leschetizky Association member, Leschetizky seems to be everybody's grandfather, or great-grandfather; the 259 members include many of the most prominent teachers and pianists in the world, and their potential number increases yearly. The aim of the Association is to provide home grounds for as many new members as are eligible to join.

The third generation of Leschetizky pupils includes a great many talented performers, among them Clifford Curzon (pupil of Goodson and Schnabel), Rudolf Firkusny (pupil of Schnabel), and Witold Malcuzynski (pupil of Paderewski), all of them members of the Association. Harriet Serr, who played a benefit recital for the Debut Fund of the Association last season, Ronald Hodges, and John Ranck are among the many gifted younger members.

The Association believes in carrying on in the spirit of Leschetizky's classes and social gatherings, where there was food and drink and good fun. Leschetizky's motto, often written on photographs he gave his pupils, was: "No art without life; no life without art."

LISTENING WITH BOTH EARS

By FRED GRUNFELD

The Art of Being a Music Lover—I

HE was the perfect music-lover. He viewed and cherished the art in its proper relationship to the rest of life—as the icing on the cake.

Hector Berlioz recalled in his memoirs how he caught a glimpse of the perfect music-lover during the Roman Carnival. Watching a brilliant procession of carriages roll through the Piazzi Navone, Berlioz saw something that attracted his attention and nudged his neighbor: "Who is that paunchy little man, with the malicious smile, trying to look serious?"

"He is a clever man who has written about art, and is consul at Civitavecchia; he considers himself forced to come here and loll in his carriage in this slum because it is the fashion; he is now contriving a new chapter for his novel, *"The Red and the Black."*

In a footnote, Berlioz says, "This is Monsieur Beyle, who wrote Rossini's life under the pseudonym of Stendhal, and also the most irritating nonsense about music, for which he fancied he had some feeling."

That note does Stendhal an injustice. He had as much feeling for music as Berlioz, and he could form reliable judgments even if he wasn't a professional musician. As an observer of musical manners and mores he had no equal anywhere.

Best of all he valued music as an aid and comfort to the business of existing; he cultivated it—not with the critical snobbery of the dilettante know-it-all or the selfish purpose of the professional—but as a delight and an illumination, to be enjoyed without effort, like sunshine on a summer day. He could never pass as the perfect lover *à la Casanova,* though he fancied himself an authority on the gambits of love. But we should erect a statue to Stendhal just for having taught and practiced the rare and gentle art of being a music-lover.

Music forms an essential part of Stendhal's pursuit of happiness; without it he is lost. On the way to Moscow with Napoleon's Grand Army he could succeed only with the greatest difficulty in "having some music played to me on a little out-of-tune piano by a creature who has about as much feeling for music as I have for the Mass." Ordinarily even this might have been enough to rouse his chill and dampened spirits. In this case, he admitted, "it was but a mild pleasure," for he felt himself "surrounded by asses" both during the invasion and on the long, uncomfortable retreat.

In such company even the spectacle of the burning of Moscow lost its grandeur for a man of Stendhal's sensitivity. "It was an imposing spectacle," he wrote home, "but it would have been necessary to be alone or else surrounded by intelligent people in order to enjoy it. What has spoiled the Russian campaign for me is to have taken part in it with people who would have belittled the Colosseum or the Bay of Naples. . . ."

In his *Private Diaries* (published last year by Doubleday in the Robert Sage translation), Stendhal has cause to complain of asses almost everywhere he goes. The higher the incidence of such creatures, the more he takes refuge and delight in music. "Nothing purifies me like music after association with asses; it's becoming dearer to me daily."

Stendhal willingly discusses music as a purifier and tonic, but he steadfastly refuses to confide to his diaries that which is "most worthwhile—what I have felt at the sound of music by Mozart, while reading Tasso, upon being awakened by a barrel organ [or] while giving my arm to my mistress of the moment. . . ." He hesitates to touch upon such feelings, for as with happiness, they might "spoil if touched, like a delicate fruit."

We should consider Stendhal quite advanced for his age—the Napoleonic—in liking Mozart. Of course he has reservations. Though Mozart is clearly "a musician born for his art," Stendhal regards him as "a soul of the North better fitted to depict unhappiness or the tranquility produced by its absence than the ecstasies and gracefulness that the mild climate of the South bestows upon its inhabitants. . . . As a rule he's far beneath Cimarosa."

Earlier, Stendhal wrote, "Mozart is pleasing to me only when he expresses a mellow and dreamy melancholy." He never revised that attitude. When he published his own little book on Haydn, Mozart and Metastasio (the Haydn section was largely pirated), he could not resist saying, "Mozart is great in everything, but in the comic opera he is deficient in gaiety."

This carefully considered judgment can only be shaken by powerful, compelling forces. When Stendhal records, in 1810, "I reacted so deeply to the *Nozze di Figaro* yesterday that I have a pain in my chest from it today," the first thing to do, as with any of his inconsistencies, is to *cherchez les femmes.* Indeed, what should be happening but that Stendahl is on the point of making a conquest—none other than a young *seconda donna* of the *Nozze* cast.

"I had the gentle and goodhearted Angeline with me every night. She knows music very well, but her judgment has been warped by the vulgarity of the present-day French school. The good little thing had the nerve to tell me that 'the erudite is worth more than the melodious' . . . but she's teaching me Mozart's and Cimarosa's arias exclusively." A few pages further the diary notes proudly: "The study of music has been good for my art." One would think he might have given more credit to the little Angeline.

(To be continued.)

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METROPOLITAN OPERA

"La Bohème," Nov. 8, E—This was an outstanding performance in many respects. Thomas Schippers proved himself to be a singer's conductor, not once permitting the vocal line to be smeared over with a thick orchestral palette. If anything, his hand was a bit too restraining at times, where a surge of sound or a quickened tempo might have added an excitement at no time provided by the principals. Lucine Amara, whose very pleasant voice is handled with a great natural sense of style, lacked even a trace of either passion or pathos so essential to a moving portrayal of Mimi. Daniele Barioni as Rodolfo was disappointing in every respect. His stage deportment was ludicrously stiff, his pitch wide of the mark on numerous occasions, the color of his voice a monochrome, and his sense of style nil. Laurel Hurley's delightfully flirtatious Musetta provided some of the most engaging moments of the entire evening. Marcello (Enzo Sordello), Schaunard (Clifford Harvuot), and Colline (Norman Scott) helped to relieve the dull doings of the principals. Sordello, who made his debut in this performance, bears watching; he has a natural dramatic sense coupled with a warm and well-focussed voice, both of which project easily and with complete conviction Rolf Gerard deverves a hand for his imaginative sets, and Nathaniel Merrill for his realistic and fluid handling of the crowds in Act Two. W. C.

"Rigoletto," Nov. 9, E—With the admirable Leonard Warren in the title role and Jan Peerce excellent as ever as the Duke, this first "Rigoletto" of the season gained added interest from the debut of Mattiwilda Dobbs as Gilda. We had heard the artist here in New York before, and the rendition she gave to Zerbinetta at the concert performance with Thomas Scherman's Little Orchestra is still unforgotten. What was the gladdening experience of this evening was that Miss Dobbs was superb vocally and histrionically in the dramatically more demanding part of Verdi's masterpiece. It was amazing how she seemed at home on the stage of the Metropolitan to a degree which even eliminated, at least for this listener, the feeling that she suffered from any premiere excitement. All through the evening, voice and movement were in complete control. Especially laudable was her avoidance of all cheap effects, even to foregoing the usually interpolated high

Frank Lerner

General Manager RUDOLF BING *congratulates* MATTIWILDA DOBBS *on her debut as Gilda in* Rigoletto *on Nov. 9.*

tone at the end of "Caro nome." That real artistry finds enthusiastic audiences without resorting to showy effects was proved by the ovation Miss Dobbs received at the end of the aria and the second act duet. The Metropolitan Opera is to be felicitated for including this young Negro soprano in its roster while she is in full possession of her beautiful voice and art. H. W. L.

"Aida," Nov. 13, E—"Aida" has frequently been called the most perfect opera. It has everything—pageantry (which at times has included apes, elephants, and horses), dancers, a huge and varied chorus, a star-studded cast, and memorable music. The opera is a hardy perennial. Even when badly done, its impact is considerable. On this occasion the performance was superlative by reason of the debuts of Antoinetta Stella and Carlo Bergonzi and the splendid singing of George London and Fedora Barbieri.

Antoinetta Stella is, we believe, the best of the newer sopranos at the Metropolitan. Her clear, telling voice, from her first entrance, soared easily over the ensembles and was outstandingly beautiful in her solo numbers. Young, vital, very attractive in appearance and action, she was a tigerish Aida fighting fiercely for her love and her life. The tenor, Bergonzi, also young and personable, has a charm that reaches over the footlights, enhancing the effect of a notable voice in the part of Rhadames. The audience, not including the standees and the ever-present claque, leaped out of their seats at each curtain fall, crowding down to the orchestra pit to applaud the singers in their innumerable curtain calls—something we have seldom seen except at the very end of a performance. It was an evening filled with "ovations"—real, not purchased.

George London, singing one of his finest roles as Amonasro, was dynamic in action and completely magnificent vocally, especially in the Nile Scene. Miss Barbieri held herself rigidly under the Amneris headdress until she came to the Judgment Hall. Here her opulent, glorious voice swept through the house and she too had her share of the plaudits. Louis Sgarro (the King), Nicola Moscona (Ramfis), James MacCracken and Heidi Krall completed the excellent cast.

Fausto Cleva read the score as though he were in sympathy with the surge of the fine music. There was also another debut; that of Geoffrey Holder, dancing with Mary Ellen Moylan and the corps de ballet in the Triumphal Scene. Mr. Holder, about six feet six in height, and costumed, we think, as a witch doctor of the Ethiopean tribes, was sensational in appearance and technique. However, the mixture of previous and added-on choreography was not advantageous. We can expect the unusual from him in subsequent assignments. M. C.

"Tosca," Nov. 15, E—A packed house and an electric atmosphere attended the first "Tosca" of the season. Reason: the first appearance of Maria Meneghini-Callas in the title role, a

part which, through her Angel recording of the entire opera, was already common knowledge among the cognoscenti. She came, saw, and conquered. Rarely has the old house of late provided such excitement, and the ovations lasted long after the last curtain.

The question can be asked: what accounts for Miss Callas' sensational effect on an audience? Her voice has no single outstanding characteristic, and the part of Tosca has often been sung with more tonal beauty. Nevertheless, Mme. Callas provides a unique impersonation. From the moment she enters the stage, it is hers and she dominates it without usurping it. Her sense for personality projection is so strong that purely vocal flaws become insignificant. What is left in the mind of the spectator and auditor is an indelible picture of the tragic personality of Tosca. It almost becomes the drama of Sardou with accompanying music by Puccini. Needless to say, Mme. Callas is a first-rate musician who dominates not only by her histrionics but also by the expressiveness of her musical delivery. Such an exciting personality makes opera what it always should be—a vivid experience.

George London as Scarpia was visibly inspired by his partner, as was Mr. Campora as Cavaradossi. Both sang with uncommon beauty and dramatic impact. At the conductor's desk, Dimitri Mitropoulos was thrilling in his interpretation of Puccini's score. The audience gave him an ovation at the beginning of each act and feted him also when he appeared at the end of the evening with the singers in front of the golden curtains.

H. W. L.

CARNEGIE HALL

Vienna Philharmonic, Carl Schuricht conducting, Nov. 7, E—Everyone who knows Vienna is aware that, come hell or high water, the Viennese cling to their Opera and Philharmonic Orchestra. And rightly so. There is no better representation of the proud cultural inheritance, of which the old Kaiserstadt is so aware, than these two musical institutions. The Philharmonic Orchestra, founded a few months before the N. Y. Philharmonic, counts among its musical directors, past and present, the cream of European and Foreign artists. Beyond a doubt, it is one of the finest orchestras in the world, and the finest in Europe. Its various groups play with outstanding virtuosity and musicianship. The strings are of incandescent beauty. Strangely enough, the orchestra in Carnegie Hall sounded even better than when this reviewer heard it a few months ago on home grounds. Devotion is the word for its executional magic. There is superb ensemble. With a consummate musician like Carl Schuricht at the head of such a group, you are in for a unique treat.

The Viennese guests offered a program which was typically their own. They opened with Mozart's Symphony No. 23 in D Major (K. 181) and gave to this gem of the young master—he wrote it at the age of 17—a reading of incomparable tonal beauty and sensitiveness. Beethoven's "Egmont" Overture followed, played with noble simplicity and quiet grandeur. But the center piece was Anton Bruckner's Symphony No. 7 in E Major, in which orchestra and conductor reached ultimate heights of interpretative insight. The work is long (about an hour), but the greatness of the composer's vision, his architectural power and melodic purity make all objections to its length disappear. One understands very well why Bruckner is called "Our Good Lord's Musician." There is no more glorious or more introspective piece than the C-sharp Minor Adagio, in which the heavens seem to open, and the angels sing. A deeply moved audience, filling the hall to capacity, gave the orchestra and its illustrious conductor a prolonged ovation, which was rewarded with an encore: Strauss' "The Blue Danube." The enthusiastic applause following this unexpected treat was deafening.

Upon the invitation of the N. Y. Philharmonic, a reception followed at Radio City's Rainbow Room, uniting the members of the two orchestras and a number of guests from the world of music. H. W. L.

N. Y. Philharmonic - Symphony, Mitropoulos conducting, Nov. 8, E; 9, A—In memory of its former president, Marshall Field, the orchestra played as opening number of the program the moving Aria by Bach after the Chorale Prelude "Mensch bewein dein Suende gross." This was followed by the official program opener, Mozart's Overture to "La Clemenza di Tito." William Schuman's "Credendum" was the contemporary composition of the evening. The work, reviewed in these pages on the occasion of its local premiere by the Philadelphia Orchestra under Ormandy, was played by Mr. Mitropoulos and his forces with great vigor, rhythmic drive, and dramatic impact. The best section, however, is the deeply affecting Chorale (Lento). Here Mr. Schuman finds an expressive language of lyric beauty in which widely spun melodic arches make the orchestra sing.

Byron Janis, soloist of the evening, chose Rachmaninoff's Concerto for Piano and Orchestra No. 1. Rachmaninoff wrote this piece as a very young man, but reworked it when he was in his early forties. It emerges in this version as a score full of typical Rachmaninoff characteristics; it is melodic, brilliant, and affords the player the widest latitude for his virtuosity. Mr. Janis made the most of this opportunity, playing with admirable brilliance and stressing the virtuoso aspects more than the warmth of the lyric episodes. He won an ovation with his arresting delineation of the piece. He was magnificently supported by conductor and orchestra.

Robert Schumann's "Spring" Symphony closed the evening. Mr. Mitropoulos stressed the rhythmic elements more than the melodic beauties of the work, thus giving it an almost militant aggressiveness. H. W. L.

Nov. 11, A—The Sunday afternoon concert retained only the overture and the symphony, substituting the Tchaikovsky Piano Concerto No. 1 for the Rachmaninoff, and closing the program with Glazounoff's Overture on Greek Themes No. 1. Greek pianist Anna Xydis played the Concerto with masculine spirit, but the effect of the work was marred throughout by technical inaccuracies, and even more by a lack of melodic and rhythmic form, most conspicuous in the cadenzas.

W. C.

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Istvan Nadas, pianist, Nov. 9, E—Before Mr. Nadas began his scheduled program, he announced to the audience that he first wanted to pay a tribute to the dead among his fellow Hungarians. He played the Funeral March from Chopin's B-flat Minor Sonata with deep conviction, and the only lapse of taste was the scattered applause that came from the audience, most of whom recognized that silence was their rightful part in this ceremony of reverence.

Without allowing time for latecomers to be seated, Mr. Nadas rushed into the scheduled seven Preludes and Fugues from Bach's Well-Tempered Clavichord. His fingers were thundering engines of music! The fast, brilliant fugues were churning dynamos, scattering white sparks as the notes whirled; the slow, chromatic, melancholy preludes and fugues (such as Vol. I, No. 13) were as flowing and tender, yet precise, as anyone could want. The first movement of Beethoven's Sonata No. 32 in C Minor (Op. 111) thundered violence, until one could believe Nadas' piano had turned into an organ. There is considerable harshness in his angered triple-fortes; perhaps this is the price he pays for Mars-like dramatic climaxes. But the Arietta movement was gentle, sustained in its long flowing, lyric lines, and its delicately figured arpeggios and multicolored trills were all sensibility. Schumann's Sonata No. 1 in F-sharp Minor (Op. 11), which closed his program after three Brahms' Intermezzi, again embodied Mr. Nadas' strongest and weakest points: deep musical feeling, original conception, and molten tenderness, but—a tendency to produce noise at the climaxes. Yet one feels that this continually disturbing fault is the excess of a virtue: abundance of honest feeling. K. H.

Gabriel Banat, violinist, Nov. 11, E—We are always impressed by the virtuoso who serves music first and his own virtuosity second. In both his playing and his programming, Mr. Banat proved himself such a musician. One of the two program novelties was the Sonata for Violin Alone by Johann Georg Pisendel, an early 18th-century composer who was concertmaster of the Saxon court orchestra in Dresden. Unlike most unaccompanied violin works, this has no extramusical monstrosities of technical display; it is a charming, minor work, all simplicity and grace. The second novelty was Schubert's Rondo for Violin and String Quartet. The assisting artists were all men from the Philharmonic, and a fine group they were to support Mr. Banat's magnificent solo violin in this ingenuous, gentle, and marvelously melodic piece by 19-year-old Schubert. Mr. Banat was equally fine in Debussy's Sonata No. 3, catching all its sweep and dash, its power and shifting colors; and we have nothing but praise for his Tartini ("Devil's Trill") Sonata and Prokofieff's D Major Sonata (Op. 94). Mr. Banat has a fine disciplined virtuosity that never interferes with the music, and his tone is at once cool and incandescent. Even his stage presence adds something to his power: he has a surly assurance and virile outer intensity that is somehow involved with his intense inner conviction. Perhaps it is temperament, in the best sense, but some personal power is generated and projected. One feels this only at the concerts of truly great artists—the self given over fully to the music at hand, and fully realizing every note of it. We haven't heard a violinist of his stature and accomplishment in many a year, including some of the current greats of the concert stage. Especially in the Debussy and Prokofieff, the program made heavy demands on accompanist Brooks Smith; he met them handsomely. In short, this was more than a violin recital; it was an evening of great music. K. H.

Boston Symphony, Charles Munch conducting, Nov. 14, E—The best performance of the evening, both from aesthetic and technical standpoints, was the Tchaikovsky "Pathétique" Symphony. In conductor Munch's hands this familiar work glowed in the first movement, sparkled in the third, and the finale was a superb study of somber shadows.

The concert opened with a well-paced and effectively colored performance of Mozart's Symphony in D Major, although there were moments of faulty ensemble.

It was good to again hear Walter Piston's Symphony No. 5. This well-knit work seems built to withstand the ravages of time. There is a cold, dry lento at the beginning which builds to some magnificent brass passages, followed by a typically energetic American allegro. The second movement, adagio, is introspective and typically Piston. The third and final movement, again bears the unmistakable American stamp. As a whole, the music is warmer and more romantic than most of the composer's music. Mr. Munch and the orchestra gave it a sturdy reading. G. W.

N. Y. Philharmonic-Symphony, Paul Paray, conductor; **Clara Haskil,** pianist, Nov. 15, E—A conductor past 70 and a pianist past 60, both making their Carnegie Hall debuts, joined forces to give us one of the most capable and more interesting programs of the new season. Clara Haskil played Mozart's D Minor Piano Concerto, No. 20 (K. 466) with strength and clarity. Hers was an honest and reverent reading, intensely controlled, and tonally muted and mellow, as Artur Schnabel's playing used to be. What her playing may lack in power, it more than compensates for in honest musicianship. Conductor Paul Paray was, to us, more impressive with the modern French music of the second half than with Haydn's Symphony No. 96 in D, where the tonal weight seemed disproportionate to the airy orchestration, and where the rhythmic edges were over-softened. A Haydn Menuetto, we feel, takes nice-

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ly to — indeed, deserves — a stronger beat. But in Debussy's "La Mer" Mr. Paray is without peer. One feels that this is the music he gives himself most willingly to; never have we heard a more exciting "Dialogue of the Wind and Sea," or more reverberant climaxes. Mr. Paray also gave a moving performance of Barraud's "Offrande à une Ombre," a dirge written in memory of a friend and fellow composer killed in the war. This was New York's first performance, and we hope it will not be the last, for this music has contrapuntal craftsmanship as careful as Hindemith's, color as subtly intense as Debussy's, and something of its own that sets it apart: perhaps this something is deep feeling which has found its exact and fluent musical equivalent.

K. H.

Nov. 17, E; 18, A—With the rest of the program repeat performances from Thursday and Friday, the addition to these programs was Tossy Spivakovsky, who played Mendelssohn's Violin Concerto with all the attributes of a genuine musician, not for effects but for the music's sake. This is the highest compliment, and Mr. Spivakovsky deserves it. His beautiful singing tone lends itself specifically to Mendelssohn's music. His interpretation, though brilliant, sang every moment, and his tempi were excellent. In the last movement, where others race through, he took a leisurely pace, allowing every phrase of the score to sing. Mr. Paray responded sensitively to the soloist's intention. H. W. L.

Pittsburgh Symphony Orchestra, William Steinberg conducting, Nov. 16, E —America can be proud of its orchestras. The more of them that visit Carnegie Hall, the more one is convinced that there is no reason whatsoever to give them second place or to treat them with less critical attention than the orchestras of other nations. The Pittsburgh Symphony proved that, under the leadership of Mr. Steinberg, it is as good as any and better than many. Proof of this was the stirring reading given to Beethoven's Fifth. The novelty of the evening was the Putlitzer prize-winning Third Symphony (Op. 75) in three movements by Ernst Toch. In this opus the composer essays new ways of tonal expressiveness by employing new instruments he himself invented and had constructed for the work's first performance on Dec. 2, 1955. The composition is the creation of a master. Everything is thought out with great care and finesse. The work has deep emotional connotations, taking its motto from Goethe's "The Sorrows of Young Werther": "Indeed I am but a wanderer, a pilgrim on the earth — what else are you?" But, unfortunately, the work also wanders, and often quite aimlessly, though a first hearing does not justify final conclusions. It was received with great applause, which the composer, who was present, also shared.

Soloist was Inge Borkh, dramatic soprano. Here is a voice and an interpreter of note. She sang Beethoven's Scene Aria "Ah, Perfido" and Alban Berg's concert aria "Der Wein" with as much vocal beauty as musical understanding. H. W. L.

Boston Symphony, Charles Munch conducting, Nov. 17, A—The first program in the Saturday matinee series offered three works which would offend neither suburban matrons nor nice old ladies who renew their subscriptions loyally every year. There was Weber's Overture to "Euryanthe," Debussy's "Iberia," and Beethoven's "Eroica," in that order (so the audience would sit through that modern music until a reliable classic came up). Mr. Munch and the Bostonians are old hands at Debussy, and one couldn't ask for a more sultry, sensuous, or sumptuous "Iberia." We used to consider that this orchestra's chief distinction was its strings. The horns, though, were the idols of this matinee. They blazed in Debussy and glowed in the "Eroica." Mr. Munch imposed his own personality on Beethoven: the tempos lagged and veered, then, startled, leapt like a skittish horse. The curious thing was that everything Munch did was tenable and convincing, probably because of his own conviction; at times, he achieved a remarkable tonal splendor and pulsating aliveness. But it seemed to us that Herr Beethoven didn't need quite so much expressive working over. The strength and the brilliance are in the music itself, and are reasonably effective, we think, without being souped up. Nonetheless, it's always a pleasure to hear the Bostonians again, and we're glad they've found their way back from Huntington Avenue to 57th Stree'. K. H.

The Symphony of the Air, Joey Alfidi conducting, Nov. 18, E—The night after New York's long-awaited eclipse of the moon was rained out, Joey Alfidi, billed in caps as "THE WORLD'S YOUNGEST CONDUCTOR" and in parentheses as "(seven-year-old prodigy)," clambered up on the podium at Carnegie Hall. The little fellow wore a white coat, white pants, black patent leather shoes, and white socks. This was our first brush with a Wunderkind, and we were waiting for something unusual to happen—either way. Well, it didn't. There was a perfectly respectable, if not extraordinary, Haydn "Surprise" Symphony and a sturdy, if unexciting, Beethoven "Fifth." In the intermission between these works there was a lot of commotion and awarding, like the N. Y. Giants' giving Master Alfidi a bat (he hopped on his podium and tried his bat on for size); and then St. Joseph's Hospital, where he was born and for whom this concert was a benefit, gave him a bike. Getting back to the music, it makes you wonder if a conductor, as Thurber once asked about sex, is necessary. As someone who turned down our extra ticket said, "So who can spoil an orchestra like that? After Toscanini, who needs a conductor?" We're not positive about that. But we do want you to know that, according to the program notes, Joey has just made a recording with Russ Morgan of "I will always believe in Santa Claus." So you see, Virginia will have company this year. K. H.

TOWN HALL

Nina Dova, soprano-guitarist, Nov. 3, E—A large and enthusiastic audience greeted Nina Dova in her first New York recital. The interesting and well-arranged program included an unusual collection of songs and ballads from South America, Spain, France, Haiti, and the English-speaking countries.

Miss Dova's soprano voice has a lovely lyric quality which she uses with uniform skill. In this recital she proved conclusively that not only is she proficient in the over-all employment of real singing, but that combined with this art is a radiant personality plus the natural and unforced ability to project a song, vocally and dictionally, with charm, fluency, and a warmth of expressiveness.

Her compelling interpretations were at all times in good taste. The group of American folk songs and those of South America featuring the Chilean "El Burrito" were outstanding.

Joseph Adato, percussionist, gave excellent support in the songs of Haiti and Venezuela. L. C.

The Little Orchestra, Thomas Scherman conducting, Nov. 5, E—One of the finest concerts given by Mr. Scherman's enterprising organization, now in its 10th season, was enjoyed by a capacity audience. Reason: the appearance of Dietrich Fischer-Dieskau as soloist in Frank Martin's Six Monologues from "Jedermann" and Bach's "Kreuzstabkantata." This still youthful artist is a consummate musician in addition to his having one of the most beautifully trained and expressive voices heard by this reporter in a very long time. It is exemplary how Mr. Fischer-Dieskau spins phrases, how he expresses with deepest sympathy the emotional content of the words, and how he projects his world of insight upon his audience. Masterly is the word. Mr. Scherman was a sensitive accompanist, visibly influenced by his soloist's persuasion.

The orchestral offerings of the program were Schubert's Symphony No. 6 in C Major and the American premiere of Josef Suk's Scherzo Fantastique, a post-romantic piece of color and rhythmic liveliness. Both works were played with gusto and understanding of their stylistic requirements. Mr. Scherman and his fine ensemble, together with the magnificent soloist, were fervently applauded. H. W. L.

Sergio Perticaroli, pianist, Nov. 7, E—In a program of manifold difficulties the young Italian pianist made his local debut and proved that he is a promising, well-trained, and technically reliable keyboard artist. Opening his program with a forceful and well projected reading of Bach-Busoni's Prelude and Fugue in D Major, he followed it with Beethoven's Sonata in A Major (Op. 101). Here the youth of the artist was noticeable in an interpretation quite on the surface. In Brahms' two Rhapsodies (Op. 79) he also missed the full meaning of these compositions, though the technical conquest of the pieces was admirable.

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Dallapiccola was represented with his Sonatina Canonica in E-flat Major on Capricci of Nicolo Paganini. This is a display piece, and the interpreter played it with esprit and brilliance. Moussorgsky's "Pictures at an Exhibition," in a forceful reading, closed this most impressive evening. M. K.

Chamber Music by Charles Schwartz, Nov. 9, E—New York's introduction to this young composer came in the form of works for various combinations of instruments, songs, piano and cello solos, and a piece for four trumpets. Mr. Schwartz was fortunate in having a fine group of musicians to air his works; however, this hardly compensated for the shortcomings of the music. Schwartz is a well-trained musician. His handling of the instruments and their relative values in ensemble is fluent and polished, but the lack of pertinent ideas is continually in evidence. The purely technical elements are impressive, but these serve as a somewhat flimsy base upon which to erect a composition.

Least successful were the songs for soprano and piano. Here the deficiencies spring from the composer's choice of texts. The delicate pathos of Herrick's "Fair Daffodils" completely eluded him, while Vaughan's "A Vision" was treated as a miniature rather than as the awesome and devout view of man's folly that the poet is portraying. The obvious conclusion is that Mr. Schwartz displayed a thorough education rather than a vital artistic sensibility. H. G.

Eger Players, Nov. 10, E—Assisted by tenor Leslie Chabay, an excellent new chamber ensemble, the Eger Players, gave their first New York recital. The ensemble includes Joseph Eger, French horn, Charles Libove, violin, Nina Lugovoy, piano, and Sterling Hunkins, cello.

The program was full of new works and rarely heard works. The first half of the program was given over to Haydn's Theme and Variations in E-flat for horn, violin and cello; Trio in B Flat (op. post.) for piano, violin and cello, and Brahms' Horn Trio (Op. 40). The Haydn work, surprisingly enough, was an American first performance. Except for some faulty ensemble playing in the first number, these pieces were played with fine musicianship.

The second half of the program was full of surprises. Leonard Bernstein's "Elegy for Mippy I" is a clever tidbit for horn and piano. This was followed by a transcription from Bela Bartok's "For Children" for the same instruments. The most expansive work of the evening was Benjamin Britten's "Canticle III," a setting of Dame Edith Sitwell's poem "Still Falls the Rain." Mr. Chabay joined the horn and piano in this work. It is an uneven work, at times gripping and almost profound, but also a work that does not seem to be well knit. An interesting fantasy composed for the Eger Players on the theme E G E (Re) by Peter Korn and two short pieces by Hal Schaefer completed the program. Mr. Eger's playing is expert and artistic, and his ensemble is also a very worthy group. We look forward to other concerts from the Eger Players. G. W.

Marienka Michna, pianist, Nov. 11, A—In an opening group consisting of two works by Lully and Loeilly, Miss Michna set the temper of the whole recital: the emphasis was on gentleness and refinement of tone and interpretation. In Beethoven's Sonata in B-flat Major (Op. 22) she emphasized the classic line of the music, rather than its passionate aspects. Expressiveness was present here, as it was in an exquisite rendering of Franck's brilliant Prelude, Chorale, and Fugue.

Three pairs of works that completed the concert substantiated our initial impression: J. S. Bach's Preludes and Fugues in C Minor and C-sharp Major; Rachmaninoff's Etudes Tableaux (Nos. 1 in C Major, Op. 33 and No. 2 in F Minor, Op. 33); and Chopin's Nocturne in F-sharp Major (Op. 15, No. 2) and Valse in A-flat Major (Op. 42).

All the works were chosen and played with care, which, if it prevented the player's complete enthrallment with the music, at least resulted in a workmanlike and musicianly concert. J. L. B.

Maureen Forrester, contralto, Nov. 12, E—Rarely has an audience and the press the privilege of discovering a real singing star. On this occasion we did. Maureen Forrester is the possessor of a magnificent voice, well balanced in every reach of a wide range. But she is also an interpreter of distinction. She opened the evening with four delectable adaptations of 17th-century music by Drumsgaard, then proceeded to a group of relatively unknown Schubert songs. Wagner's Five Wesendonck Songs followed. Here Miss Forrester showed the enormous dramatic power of her vocal delination and the warmth of her emotional projection. The voice soared, but never merely to impress the listener by magnificence only. For the charming cycle of Poulenc," Les Fraicheru et le feu," Miss Forrester also found the right expression, as she succeeded also in the simplicity of Britten's "A Charm of Lullabies." Brahms' Gypsy Songs were sung with all the abandon and the humor they demand. Many encores closed this memorable recital. Miss Forrester was privileged to have at the piano the assistance of John Newmark, who in his own inimitable way supported the artist with an accompaniment of rare sensitivity. H. W. L.

American Chamber Orchestra, Robert Scholz conducting; **Guiomar Novaes,** pianist, Nov. 13, E—In a program listing Handel's Concerto Grosso in G Minor (Op. 6, No. 6), Mozart's Piano Concerto in D Minor (K. 466), Hugo Wolf's Italian Serenade, and Haydn's Symphony No. 102, this excellent group (now in its fourth season) exhibited those qualities which have established its popularity from the beginning. In a word, this is a polished ensemble obviously well rehearsed and responsive to Mr. Scholz' quiet style of conducting. An occasional excitement was missing in the Handel, but the sensuous intricacies of Wolf's Serenade were fully realized, and the clarity and precision of the Haydn Symphony provided a refreshing change from the heavy handling it seldom escapes when delivered by larger ensembles.

The soloist was completely enthralling. At her magnificent best — which is an electrifying subtlety impossible to convey in words — her technical finesse and irresistible musicality were matched by an equally sensitive and expert orchestral support. The Romanze of the Concerto was sheer magic; when Madame Novaes plays an unaccompanied melody, "singing tone" almost ceases to be a metaphor. W. C.

Michel Chauveton, violinist, Nov. 14, E—The young violinist provided an evening of unusually splendid playing. Technically he shows poise, a tone of pristine clarity, stylistic command, and flawless intonation. The opening Vivaldi Concerto in A Minor was followed by the Sonata in C Major of Mozart. In the latter work M. Chauveton permitted the music to gather intensity as the work progressed. Nearly all of the younger instrumentalists find themselves *en rapport* with the best work of modern composers. Chauveton is no exception. There was spirit and soaring sound in the Bartok Roumanian Dances. The Schumann Sonata No. 1, a lesser work of the romantic school, was nevertheless well performed. The Bloch "Nigun" was brilliantly spun, and portions of the Ravel "Tzigane" showed potentials not fully realized. Brooks Smith was the accompanist. M. C.

The Knickerbocker Players, Nov. 15, E—Unevenness of various kinds marred this usually illustrious chamber music group's performance of Schubert's Octet (Op. 166) for strings and winds, and Brahms' Sextet (Op. 18) for strings. George Koutzen is director of the group.

The most pleasing work of the evening was a first performance of Sokoloff's Prologue and Dance Rhythm for flute, clarinet, violin, viola, and violoncello. The players set forth its intelligent and lucid modern construction with élan and unanimity.

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The closing Brahms was generally satisfying, though the remarkable counterpoint of the Andante became tiringly workaday, and the brightness of the Scherzo heavily labored. The Schubert, which opened the program, sounded like a good first reading.

To pinpoint the trouble is difficult. The use of shorter works, even though such splendid works as these are seldom heard, might permit a more thorough practice schedule, and might better distribute the burden of the concerts among the numerous members of the organization. We have heard much finer work from them in the past, and look forward to even finer in the future. J. L. B.

Thomas Darson, pianist, Nov. 17, E—Concertgoers, remember this name. A young artist came on stage and played a most demanding program with the technical dexterity of a seasoned performer and the musicality which only the chosen among performers can call their own. Mr. Darson opened the program with three compositions by Brahms. The Rhapsody (Op. 79, No. 1) had fire and impetuousness; the Intermezzo (Op. 117, No. 2), rare introspection; and the Capriccio (Op. 116, No. 3), a contagious charm. Beethoven's Sonata in F Major (Op. 10, No. 2) and the "Appassionata" received readings distinguished as much by unfailing technical conquest as musical immersion. Two Armenian folk melodies opened the second half of the program. Samuel Barber's "Excursions" (Op. 20) were given imaginative and colorful expression. Two Scriabin Etudes (Op. 8, Nos. 11 and 12) brilliantly closed the program. H. W. L.

Vida Chenoweth, marimbist, Nov. 18, A—While not qualified to enter into technical details of performance on this instrument, we recognized the superlative control and tonal accuracy of Miss Chenoweth's playing. With her skillful hands applying mallets, or sticks, of varied size and infinite number, she controlled the sounds from the tubular, vertical pipes of the marimba, presenting a Chorale Prelude (based on a Hassler melody and written by Eugene Ulrich) that approximated the sustained quality of a church organ. She could evolve the vague essence of Bernard Rogers' "Mirage," delineate the delicacies of Villa-Lobos' "Children's Pieces" (Petizada), and give out the atonal progressions of Paul Creston's Concertino with precision and fluency. One of the most delightful numbers was the Canonic Sonata III of Telemann, in which Miss Chenoweth was assisted by John Wummer, whose flute sang in pleasant contrapuntal melodies with the marimba. I particularly liked the group of Etudes by Musser. Other pieces were the Two Toccatas of Mommsen and a three-part work by Ulrich. Many of the programmed numbers were marked as written for and/or dedicated to Miss Chenoweth, who has been hailed by the press as the "Heifetz" of her instrument. William Cherny was at the piano for the final group. M. C.

Mathilde Sarrand, soprano, Nov. 18, A—A comparatively unknown soprano, Mathilde Sarrand, brought a Town Hall audience to a pitch of enthusiasm that is usually reserved for the great names among contemporary vocalists. A formidable program of works by Handel, Mozart, Duparc, Debussy, Falla, Granados, etc., was carried off with excellent musicianship and verve by this fine young artist. A lyric voice of ample volume and a seemingly endless variety of moods and shading made this program of largely unfamiliar works a complete delight. Although Miss Sarrand's voice is not distinguished by any great beauty, her ability to use it as a means toward the fusion of words and music into an indivisible whole was remarkable. The richly colored performances of songs by Duparc and Granados were particularly commendable. Her temperament and vocal fluency more than compensated for the pinched top notes that appeared occasionally toward the end of the recital. In every way, this proved an afternoon of polished and highly enjoyable singing. Brooks Smith was the smooth, pedestrian accompanist. H. G.

Cor de Groot, pianist, Nov. 18, E—This Dutch artist, preceded by an impressive number of fine recordings which made his name known to music lovers on this side of the Atlantic, proved to be what the recordings indicated: a solid musician with an impeccable technique and an always tasteful interpreter. He opened with three Sonatas by Domenico Scarlatti, then played Beethoven's "Appassionata," and Chopin's Berceuse and Scherzo in C-sharp Minor (Op. 39). Although Mr. de Groot could not be called an exciting artist, the cleanliness of his approach and the reliability of his technical and musical qualifications make for performances of genuine musicality.

If the first half of the concert was an exhibition of solid musicianship, the second half added something new to the artist's profile. The Sonetto del Petrarca No. 123 by Liszt, the same composer's Valse Impromptu, two pieces by Debussy, and two by Albeniz, showed Mr. de Groot as a poet of the piano. His melodies sang and the coloration of his touch was most impressive. An artist of stature has introduced himself to our concert stage. We will be happy to hear him again frequently. H. W. L.

Isidor Lateiner, violinist, Nov. 19, E—For his New York debut, Mr. Lateiner chose a long and difficult program. The first half, containing Tartini's Sonata in G Minor, an unaccompanied Bach Chaconne, and Bartok's Sonata No. 1, lasted over an hour. In the first two works, he played accurately and honestly, with technical ease and seriousness of purpose. To our ears, the Bartok Sonata has the atmosphere of a disturbed ward on the lunatic fringe of music; but evidently, to Mr. Lateiner's ears, this is an esthetic Matterhorn, and he made the ascent and conquest of it with daring passion. To us, it was

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all caterwauling, singing high tension wires, and buzz saws, so we're not your best reporter. But we suspect, from the bravado of the playing and the bravos from the audience afterwards, that Bartokians were well pleased. In the second half, Mr. Lateiner was joined by a string quartet in Schubert's Rondo in A Major. His style was more cerebral than sumptuous, and we feel this work needs somewhat more freedom and grandness. The same goes for the two Suk pieces and the Wieniawski Polonaise in A which followed. The last was played with Mozartean delicacy and dryness, and gave somewhat the effect of the Tchaikovsky B-flat Minor Piano Concerto played on a cembalo. No doubt about it, Mr. Lateiner is a distinguished and skilled musician, though his temperament and style seem more suitable to chamber music than to solo performance. Edith Grosz gave fine assistance at the piano, and played like Job's whirlwind in the Bartok. K. H.

Amerian Opera Society: "Fidelio," Nov. 20, E—It is with reluctance that this reporter writes about a performance by this meritorious group which was quite below their usual mark of high achievement. It is even more painful since it concerns a work that is one of the high peaks of musical achievement and therefore warrants a maximum of success. The reason may have been the work itself. Perhaps the organization should restrict itself to those operas which are rarities in the usual repertoire, or to works whose appeal is more purely vocal ("I Puritani" or "Medea"), than to musical dramas which by their very nature demand the stage.

This concert performance of Beethoven's masterwork was anything but a worthy recreation of "Fidelio." The orchestra, on stage (and therefore much too loud), covered the singers, and the static production (dialogue omitted) made the entire effort pale and ineffective.

There were fine singers on stage. Paul Schoeffler as Pizzaro tried his utmost to make his impersonation, *sans* settings or costume, as impressive as he could; so did Inge Borkh in the title role. But, they battled impossible odds—an orchestra too much in the foreground, a conductor not overly familiar with the score, and a staging which was adverse to the work as such. The opera's message of humanity and democracy simply could not project. Although Jon Vickers has the voice for Florestan, in full dress under bright stage lights, his outcry "Gott, welch Dunkel hier" was more farcical than real. Let the American Opera Society search for material better suited to its great qualities and potentialities. This evening was lost for the organization, for the audience—and for Beethoven, though he, fortunately, need not trouble himself about it. H. W. L.

CARNEGIE RECITAL HALL

Hermann Prey, baritone, Nov. 4, A—With the larger hall almost filled, the first event of this year's Concert Society of New York series offered a most pleasant surprise: the first appearance in this city of an important singer of German art songs. Hermann Prey, a German lyric baritone, continues the line of such distinguished interpreters as Gerhard Huesch and Heinrich Rehkemper. Gifted with a beautifully trained and expressive instrument, handled with greatest taste and innate musicality, the youthful singer presented Schubert's "Die schoene Muellerin" and Beethoven's "An die Ferne Geliebte." It is sufficient to state that the artist succeeded in exhausting the emotional content of the various songs without ever cheapening them by sentimentality. Vocally he never lost his superb control. It was an afternoon of exquisite music making. With Leo Taubman at the piano, Mr. Prey gave to his listeners a treat not soon to be forgotten. H. W. L.

William Dale, pianist, Nov. 13, E—Music from three Bach boys began the program: Sonata No. 2, Op. 17, by Johann Christian; Polonaise No. 8, by Wilhelm F.; and Allegro in C, by Carl Ph. E. Mr. Dale was most successful in the Polonaise, a technically undemanding, romantically lyric pleasantry by the oldest surviving son of J. S. Bach. Carl Philipp Emanuel Bach's Allegro had little over-all coherence. This was also one of the faults of Beethoven's Sonata, Op. 109. This pianist is a master of forced and factitious climaxes (Vivace ma non troppo, Prestissimo) and of meaningless notes, strung as bleakly as telephone wires across Cape Cod's winter dunes (Andante molto cantabile ed espressivo). Preludes by Debussy, Seven Balkan Dances by Tajcevic, and Schumann's Etudes Symphoniques were scheduled for the second half. K. H.

HUNTER COLLEGE

Clifford Curzon, pianist, Nov. 10, E—Clifford Curzon, after a regrettable absence of one season, returned for his only New York recital. Greeted by an audience which filled the large auditorium to capacity, he played a program which mirrored his high musical ideals.

Mr. Curzon opened his program

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with Haydn's Andante and Variations in F Minor. One marvelled at the finesse and coloring of his touch as well as his exquisite musicianship. Four gems from the piano work of Johannes Brahms followed — the Capriccio in D Minor (Op. 116, No. 1), the Intermezzo in E-flat (Op. 117, No. 1), Intermezzo in C (Op. 119, No. 3), and the G Minor Rhapsody (Op. 79, No. 2). The first part closed with a wondrous interpretation of Schubert's D Major Sonata (Op. 53), in which Mr. Curzon's introspection paired with his delicacy of shadings. After intermission came a gigantic reading of Liszt's B Minor Sonata. In it, Mr. Curzon played nothing for mere effect, but made this often ill-treated composition what it really is, a most noble and dramatic creation of music by one of the greatest composers of the 19th century. H. W. L.

GRACE RAINEY ROGERS AUDITORIUM

Glenn Gould, pianist, Nov. 16, E—Few young artists enjoy the high reputation of this young Canadian pianist, whose first recording, Bach's Goldberg Variations, catapulted him into the top echelon of contemporary keyboard interpreters. Consequently, Gould's appearance in the Young Pianists Series was greeted by a sold-out house and with great anticipation. His program was true to form: four fugues from The Art of the Fugue and 15 Sinfonias by Bach, Ernst Krenek's Sonata No. 3, and Paul Hindemith's Sonata No. 3. If one overlooks Mr. Gould's rather erratic stage manners and does not listen to the noises with which he accompanies his own playing, one realizes that one is in the presence of genius. The technical mastery of this artist is stunning, his colorfulness of touch can easily compete wtih that of the late Walter Gieseking, and the maturity of his interpretations is second to none.

Bach seems to be Mr. Gould's prime domain, but his interpretation of contemporary music also makes him a protagonist in this field. His multicolored touch enables him to give Krenek's rather abstract music the implementation of sensuousness, and Hindemith's contrapuntal design the forcefulness of Bachian grandeur. In this sense—the Hindemith work closed the program—the evening was a cyclic experience. The audience gave Mr. Gould an ovation. His appearance with the Philharmonic orchestra is eagerly awaited. H. W. L.

Principals in NBC-TV's La Bohème *(l to r): Mimi* (DOROTHY COULTER), *Rodolfo* (JOHN ALEXANDER), *Marcello* (RICHARD TORIGI), *Colline* (KENNETH SMITH).

NBC-TV Opera Presents *La Bohème* in Color

As the opening production of the new season (Nov. 19) the indefatigable NBC-TV Opera offered what should become one of its repertoire pieces, Puccini's *La Bohème*. It was to be assumed that Samuel Chotzinoff, the producer, and Peter Adler, the conductor, would assemble a cast of vocal and histrionic excellence, and they certainly succeeded in this respect. The experimental element in this performance was introduced by the employment of a new translation into English of the libretto by Joseph Machlis. In this undertaking he was one hundred percent successful. His adaptation of the Italian original has not at all the stigmata of a translation .The flow of the words is natural and singable. He has even managed to preserve in many cases the usage of the identical vowels as in the Italian, thus helping the flow of the vocal line without interfering with its original prosody.

Now, to the performance: It was an outstanding example of the excellent work done by our TV Opera, which is quickly becoming one of the prides of opera in America. It flowed, naturally and unforced, like a play on a legitimate stage, and the music, handled by Mr. Adler with immaculate care and a great sense for its melodic beauty, became a natural background to the moving story of the little *midinette* and her Bohemian friends. John Alexander as Rodolfo and Dorothy Coulter as Mimi were a very moving Parisian Romeo and Juliet. As Marcello, Richard Torigi showed his fine vocal means and tasteful histrionic ability. The quartet of the Bohemians was completed by Kenneth Smith as Colline, who was excellent in his aria of the fourth act, and Thomas Tipton as Schaunard. Jan McArt sang Musetta with dash, vivacity, and fine vocalism. Chester Watson (Benoit) and Irwin Charone (Alcindoro) were completely convincing. The scenery by Ed Wittstein had atmosphere, and Kirk Browning's direction, as always, was most musical and effective. Chalk up another proud achievement of NBC's TV opera.

H. W. L.

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THE NATIONAL SCENE

CINCINNATI

■ The Concerto for Violoncello by Peter Mennin—a first Cincinnati performance on the fourth Cincinnati Symphony Orchestra program (Nov. 2-3)—found itself tastefully framed between the Haydn "London" Symphony and the Dvorak Symphony No. 8. Conductor Thor Johnson has a particular flair for the symphonies of Haydn. Under his direction, their melodic outlines shine in sympathetic refinement, and each detail of exposition is exquisitely fashioned with lapidarian exactness. Haydn's "London" Symphony was no exception. It sparkled with good spirits and spontaneous cheerfulness.

Leonard Rose, who had premiered the Mennin 'Cello Concerto in February of this year, chose it for his fourth Cincinnati appearance in five years—a record among exponents of his instrument. This new and valuable addition to the sparse literature for the 'cello sings wtih a full heart, with a poignant and often passionate lyricism that presents no problem to the listener. Whatever problems it presents to the soloist were easily surmounted by Mr. Rose's warm tone and impeccable musicianship.

The Dvorak Eighth Symphony is also one for which Dr. Johnson has much fondness. He led the orchestra through its bucolic measures with affection and expressive freedom.

Each of this season's Cincinnati Symphony Orchestra concerts so far has been signallized by a premiere of importance. The fifth program pair of Nov. 9-10 had two such distinguished high points: the world premiere of the Symphony in E-flat by Ernest Bloch, and the first United States appearance of the Dutch pianist Cor de Groot. Bloch now holds an enviable position as one of this century's great composers, and his new symphony bears the mark of a master craftsman as well as that of a dedicated creator. It skillfully contrasts moments of meditative sadness with stern virility, but there is in it more of the resignation of accomplishment than the frenzy of rhapsodic outburst. The new Bloch Symphony is an admirable work, comparable in value to the Vaughan Williams Eighth Symphony, which Thor Johnson introduced several weeks ago, and the orchestra did full justice to its many beauties.

Cor de Groot is the second solo artist of international prominence to be introduced to America this season by the Cincinnati Symphony Orchestra (the first having been Sergio Perticaroli two weeks earlier). Mr. De Groot's mature, correct conception of the Beethoven "Emperor" Piano Concerto followed the grandiose dimensions of the work and was thoroughly grounded in all such important matters as technical niceties and attention to detail. And yet it never reached a point of excitement. Neither soloist nor orchestra really got to the heart of the matter. Audience reaction, nevertheless, acclaimed the debut an unqualified success.

■ Another newcomer to these shores, Pilar Lorengar, Spanish soprano, made her Cincinnati debut for the Matinee Musicale Club in a strangely baffling recital on Nov. 11. Señorita Lorengar is a first-rate singer, gifted with an uncanny supply of breath, and a master of style, charm, and agility. However, the voice presents large areas of faulty production. It thins out on top, permitting a tone of ethereal beauty to sound side by side with one that is tightly constricted. Nor does she project much inner feeling or personality into her songs. Paul Berl, at the piano, pounded in forceful support of the singer.

■ An unforgettable evening of music was provided on Nov. 13 by the Vienna Philharmonic Orchestra under the direction of Carl Schuricht, as the second attraction of the College-Conservatory Artist Series. This marvelous organization presented a revelation in warm, richly unified tone, capable of the slightest nuance and subtly responsive to the conductor's most unobtrusive indication. The Vienna Orchestra is an instrument of perfectly matched choirs, singing as with one voice of evenly balanced qualities. An audience which filled acoustically perfect Music Hall reveled in the Mozart Symphony No. 23 (K. 181), Beethoven's Overture to "Egmont" and, after sitting in rapt attention through the Bruckner Seventh Symphony (which on this occasion, at least, seemed of "heavenly length"), greeted the "Philharmoniker" and their conductor with a standing, resounding ovation.

LOUIS JOHN JOHNEN

Backstage at the opening concert of the new Mount Lebanon Auditorium in Pittsburgh. Glenn Gould, the celebrated young Canadian pianist, was soloist with the Pittsburgh Orchestra under William Steinberg's baton. Left to right: WALTER HOMBURGER *(Mr. Gould's manager),* MR. GOULD, FOY OLMSTED, *and* MR. STEINBERG.

PHILADELPHIA

■ Charles Munch and the Boston Symphony Orchestra, in their 24th annual concert under the auspices of the Philadelphia Forum, thrilled the audience with their virtuoso performance of Tchaikovsky's Pathétique Symphony. This work does not always sound convincing in virtuoso treatment, but Munch's dynamic conception, accenting the contrasts and keeping the sentiment of the slow movements in rein, carried all before it. The first movement particularly was a fury of excitement, a controlled fury nevertheless.

Munch also conducted a virile performance of Mozart's "Paris" Symphony and a beautifully atmospheric reading of Debussy's "Ibéria."

■ The Philadelphia Orchestra under Eugene Ormandy presented a double feature at its mid-November concerts—Gregor Piatigorsky playing the Dvorak 'Cello Concerto with superb technical and interpretative artistry, and Harl McDonald's Symphony No. 3, subtitled "A Tragic Cycle." The latter work, by the late manager of the Orchestra, was last given a score of years ago by Stokowski. It is a romantic work, derivative and listenable, featuring a chorus (the Philadelphia Orchestra Chorus and Camden Musical Art Society) and solo soprano. And here was the surprise—a debutante soprano with a big voice and promising artistic stature. She was Emelina De Vita, from Boston. We are sure to hear more of this young lady, and will be glad to.

Two other young soloists made auspicious bows at the season's first

of four Student Concerts, under Ormandy. Bonnie Hoy, 20-year-old pianist, easily conquered the technical difficulties of Richard Strauss's "Burleske." Janet Smith, 21-year-old mezzo-soprano, revealed a fine voice in arias from *Werther* and *Il Trovatore*.

■ Elaine Brown, who has few peers as a choral director, worked her usual magic with the diverse choirs that make up the Singing City Chorus. The script of the annual "concert-drama" was mostly dull, however, even though it was a tribute to Benjamin Franklin on his 250th birthday anniversary. We look forward to more music and less talk, at future programs.

■ Kenton Terry, Philadelphia Orchestra flutist, scored in a sonata recital with Vladimir Sokoloff to open the Pennsylvania Academy of the Fine Arts series. William M. Kincaid, Terry's colleague and former teacher, had given a recital just five nights before (also with Sokoloff) at Swarthmore College. And the last previous solo flute recital—again by Kincaid—was about 20 years ago! With the excellent literature for the instrument, perhaps we'll hear the flute in recital a bit oftener now.

■ The Curtis String Quartet introduced the First Quartet of Arriaga, "the Spanish Mozart," to open its Free Library series. Easy to take, along with Hindemith and Borodin.

■ Lest you be forgetting, this is still the Mozart Bicentennial Year. Haverford College, under the direction of William Reese, staged an enjoyable three-day Mozart Festival, in cooperation with other area groups.

SAMUEL L. SINGER

CLEVELAND

■ Cleveland's newspaper famine brought about by the Newspaper Guild's strike against the Cleveland Press throughout the entire month of November is still in effect and has wrought havoc with business and the entertainment world. All three daily papers are still suspended. Eleven unions are involved and seem in no hurry to come to an agreement. The hectic political campaign and the heavy concert schedule managed under the most trying conditions. Radio and Television were as helpful as possible so that concert-goers could check musical events at least to some degree.

■ After a long hiatus we were finally offered a magnificent Wagner program for the fifth pair of concerts. It was a glorious experience to hear the *Tristan* excerpts with Margaret Harshaw. The *Tannhaeuser* Overture was followed by her regal "Dich Teure Halle," while the second half of the program was devoted to *Goetterdaemmerung* excerpts: the Rhine Journey, Siegfried's Death, and the Immolation Scene. The orchestra was under George Szell's authoritative baton.

The following pair of concerts consisted of a first performance of Pampeana No. 3, by Alberto Ginastera, a highly gifted young Argentinian composer whose Pastoral Symphony is inspired by the vast plains in his native country. The music, in three movements, is happily descriptive, well constructed and suggestive of its program; furthermore, it is agreeable in sound and devoid of experimental efforts. In short, he is a talented composer. In commemoration of the 100th anniversary of Robert Schumann's death, Mr. Szell chose the Second Symphony. Between these two numbers the Beethoven Fourth Piano Concerto was given a beautifully styled performance by Robert Casadesus.

The latest Symphony (D Minor, No. 8) by the octogenarian Vaughan Williams was heard for the first time at the following pair of concerts. One listened in amazement at the vitality, the charm, the vigor and exemplary craftsmanship of this ingratiating and expressive work. It was preceded by another first performance at these concerts of Mozart's A Major Symphony (K.201). The feted soloist on this occasion was Nathan Milstein in a fabulous rendition of the Tchaikovsky Violin Concerto. And how he played it—passionately, tenderly, and with true gypsy abandon.

It would be futile to count the numberless performances of the Grieg Piano Concerto by the many would-be pianists, both young and old, to which our audiences are subjected. But when a pianist like Clifford Curzon weaves his magic around it, it is as if you had never heard it before! His artistry transcends the purely pianistic and creates a living monument of Nordic beauty. The audience went wild! This eighth program opened with Arthur Shepherd's Theme and Variations, commissioned by the Cleveland Orchestra and composed in 1952 upon the suggestion of its form by George Szell. Although Prof. Shepherd has a profusion of works to his credit, works that have been performed throughout the United States by orchestras and chamber music groups, this is his first composition in this form. Its 11 Variations and fugal Finale are highly interesting and beautifully constructed. Prof. Shepherd was recalled many times to the stage and fêted by his large and enthusiastic following. Beethoven's "Pastoral" Symphony concluded the program.

■ The Bernardi Management was hard hit by the newspaper strike, since November contained his most important attractions. However, the Vienna Philharmonic Symphony with Carl Schuricht conducting found Music Hall almost completely filled to enjoy this program consisting of Mozart's "Haffner" Symphony, Mendelssohn's "Midsummer Night's Dream," a fascinating excerpt from Alban Berg's *Lulu*, Beethoven's Seventh Symphony, and, as an encore, "The Blue Danube Waltz." The encore alone was worth the price of admission!

■ The same management brought the NBC Opera Company in two opera performances—*Madame Butterfly* and *The Marriage of Figaro*. Both performances were excellent. Herbert Grossman conducted *Butterfly* with Frances Yeend, Edith Evans, Thomas Hayward, and Mac Morgan in the leading roles. All artists were highly competent, and the production well staged. *The Marriage of Figaro* was in the capable hands of Peter Herman Adler and all artists acquitted themselves with highest honors. Walter Cassel, Phyllis Curtin, Adelaide Bishop (Susanna), Ralph Herbert (Figaro), Frances Bible (Cherubino), and the entire cast sang with splendid vocalism and clear English diction.

■ Since the newspaper strike is still on, announcement has just been made over the radio that the Cleveland Orchestra has completed arrangements for a West European tour of five weeks beginning May 5. George Szell and Associate Conductor Robert Shaw will be in charge of musical direction.

ROSE WIDDER

CHICAGO

■ Lyric Opera of Chicago's third season—24 performances of 11 operas in 6 weeks—fluctuated between extraordinarily fine performances and others that were merely adequate. *The Barber of Seville* and *La Bohème* closed the run in a minor key. But a company capable of presenting such distinguished offerings as this year's *The Girl of The Golden West, Andrea Chenier, Tosca,* and *La Forza del Destino* should not be criticized too harshly.

Bowing to its German wing, Lyric gave us two performances each of Strauss' *Salome* and Wagner's *Die Walkuere*. Both presentations had the advantage of having Georg Solti in the orchestra pit. *Salome*, with a cast headed by Inge Borkh, Ramon Vinay as Herod, Martha Lipton in the role of Herodias and Alexander Welitsch as Jochanaan, received a good, if not

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altogether satisfying performance. A smaller orchestra than is usually demanded by an outstanding conductor was made acceptable by Solti with only 85 players in the pit.

Mme. Borkh's portrayal of the depraved daughter of Herodias was a strong one vocally and dramatically, yet hers was not the subtly seductive Salome needed to make it an ideal interpretation. Her dance of the Seven Veils showed her as a singer-dancer of taste and discernment, winning for her success, if not acclamation. Vinay's robust tenor sounded better than usual in this impressive portrayal of the Tetrarch of Judea. Martha Lipton (gowned *à la* Ortrud) voiced her role well. Alexander Welitsch was an imposing figure as John The Baptist. John Alexander as Narraboth and Eunice Alberts in the role of a Page proved again that there are no small roles for good artists, and only *comprimari* roles for inferior artists.

Lyric's performance of Mozart's *Don Giovanni* departed from tradition to become a comic opera overacted, in part, by some of its protagonists—chiefly Rossi-Lemeni, whose Don Giovanni, better vocally than when last heard here, still lacks the elegance the role demands. A new Leporello, in the person of the well-voiced Fernando Corena, carried a note of low comedy that made of the servant (unconvincing as one belonging to a nobleman) more absurd than amusing. Andrew Foldi sang expertly and was well in character as a shrewd and comic Masetto, and Paul Schoeffler, a veteran among Mozart interpreters, made of the small role of the Commendatore an important force in the drama. Dolores Wilson, a winsome ingenue, does not yet have the voice or manner to essay the role of Zerlina successfully. The difficult role of Donna Elvira, entrusted to Gloria Lind, was handled splendidly, with vocal amplitude and the security of a veteran.

Eleanor Steber as Donna Anna and Leopold Simoneau as Don Ottavio, lived up to their repute as Mozartean interpreters. Steber's Donna Anna had the vocal opulence, impeccable intonation, and dignity of manner to make the part a standout. Simoneau's Don Ottavio proved a gem of tonal purity and fervent devotion. His delivery of "Il mio Tesoro" brought him deserved and prolonged applause, for here he brought into play lovely pianissimi and mezzo forte that gave the aria its fine tonal coloring so often neglected by other tenors.

The production of *La Forza del Destino*, with a stellar cast headed by Renata Tebaldi (Donna Leonora), Giulietta Simionato (Preziosilla), Richard Tucker (Don Alvaro), Ettore Bastianini (Don Carlo), and Rossi-Lemeni (Padre Guardiano), was a high peak of Lyric's current season. Under the direction of Georg Solti, the old Verdi score was rejuvenated so buoyantly and flexibly that the lengthy opera, with appropriate cuts, moved along smoothly and effectively to the final note. Tebaldi brought to her characterization of Leonora, simplicity, elegance, and religious feeling, and magnificent singing. Simionato in the role of the gypsy, Preziosilla, gave a vocal exhibition difficult to match in this particular part. Tucker, a worthy foil to Tebaldi, aroused the public to lengthy demonstrations throughout the course of the evening. His clarion-like tones and dulcet pianissimi were enchanting. Add to these luminaries Ettore Bastiani, whose eloquent, ringing baritone and splendid mien earned him high esteem, and Rossi-Lemeni, who made an altogether noble figure as Padre Guardiano. Others in the cast, whose lesser roles contributed to the success of the presentation, were Carlo Badioli, Mariano Caruso, Bernard Izzo, Ardis Krainik, Lloyd Harris, and Arlington Rollman.

Puccini's *La Bohème*, the final opera of the season, didn't strike fire until the third act. The first two lacked tonal balance, atmosphere, and spirit, and suffered from conductor Bartoletti's erratic tempi. It takes more than a great Mimi in the person of Tebaldi, and a Marcello as sung by Bastianini to give this work its just due. Tebaldi had to wait until the "Addio" (Act 3) to exploit her wonderful voice to best advantage. This she accomplished in an opulent tempest of sonorous tonalities. From then on, her success took the form of personal ovations.

Of the four Bohemians, only Marcello contributed to the spirit of fun expected in Rodolfo's studio. Miraslav Cangalovic, a rich-voiced bass who made a pre-Lyric debut earlier in the week in the Gala Concert, sang the role of Colline none too effectively. We hope to hear him in other performances to better advantage. Barry Morell, who replaced Jussi Bjoerling (indisposed) in the role of Rodolfo, was not sufficiently seasoned vocally or otherwise to be an asset to the program. Carlo Badioli's talent ran wild in his exaggerated impersonations of Benoit and Alcindoro, and Dolores Wilson's Musetta was overacted and outclassed.

Rossini's *Barber of Seville*, served for the re-entry of Giulietta Simionato singing the role of Rosina in the original version for contralto, as Rossini wrote it. Mme. Simionato made up in her singing for what was missed in her acting. Nevertheless, her Rosina stamps her as one of the foremost exponents of the part. Leopold Simoneau as Count Almaviva won a success all his own. Likewise, in the title role, Tito Gobbi won acclaim after the Largo, and throughout the performance he was, as usual, a dominant figure vocally and histrionically. Badioli, overacting Dr. Bartolo, and Rossi-Lemeni, burlesqueing the part of Don Basilio, were both in fine voice, nevertheless. The Berta, as presented by Eunice Alberts, missed the note of comedy, but she sang her lone aria exquisitely, and held her own in the difficult quintet. Secondary roles were well taken by Miles Nekolny and Lloyd Harris.

■ Fritz Reiner and the Chicago Symphony Orchestra had been prolific in their concert offerings of the past fortnight—Bach (Concerto for Violin, Flutes and String Orchestra), Mozart (Concerto for Bassoon and Orchestra), Mendelssohn, Ravel, Bruckner (Symphony No. 4), and an All-Wagner program with first rank soloists Inge Borkh and Paul Schoeffler—so the program announced for the midweek concerts of Nov. 15 and 16 did not arouse more than the usual anticipation of a Reiner-Chicago Symphony concert. However, this occasion became a memorable one in any season, with a wonderfully inspired performance of Bartok's Concerto for Orchestra, Prokofieff's "Lieutenant Kijé" Suite, and Respighi's "The Pines of Rome."

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were the Orchestra Hall recitals given by Elizabeth Schwarzkopf, who, in glorious voice and regal appearance, sang her finest recital here—lied of Mozart, Schubert, and Hugo Wolf; and the unexcelled duo-pianists Vronsky and Babin. Their program opened appropriately with Schumann's lovely Andante and Variations, commemorating the 100th anniversary of the composer's death. The artists paid homage to Mozart on the 200th anniversary of his birth with their performance of the original version (four hands, one keyboard) of the C Major Sonata (K. 521). This, and Busoni's Duettino Concertante after Mozart, which followed, were played with high artistry. In contrast, the program held Milhaud's "Sacramouche" Suite, Satie's "Troix Morceaux en forme de Poire," and the Stravinsky-Babin "Trois Mouvements de Petrouchka," played with éclat and remarkable homogeneity.

DOSHA DOWDY and RÉNE DEVRIES

DALLAS

■ Duo-pianists Ferrante and Teicher unofficially opened the Dallas concert season with a Community Concert appearance on Oct. 22. Their program, ranging from the ubiquitous Bach-Hess "Jesu, Joy of Man's Desiring" to assorted bonbons on "prepared" pianos contained, nestled midway, an unexpected audience-rouser—the Concertino for Two Pianos (Op. 94) by Shostakovich.

The dual personality of Ferrante and Teicher proved a salable commodity. From the initial chords the audience was disposed to accept with good cheer whatever was offered—and this despite an approach that was essentially somewhat subdued. Their handling of the Poulenc Sonata was especially epicurean.

■ Civic Music brought Bulgarian basso Boris Christoff to Dallas on Nov. 3 as its season opener. While vocally he sustained a reputation earned hereabouts solely through recordings, his program was weakened by the inclusion of substandard material and the necessity of employing mnemonic assistance.

Operatic excerpts were his most potent weapons; uncertainties of style vied with insecurities of memory in his lieder. In whatever he sang, personal charm and winsomeness of voice—particularly in mezza voce—helped make his point.

■ The Walter Hendl Study Club awarded a $1,000 commission for an orchestral work for the Dallas Symphony to Norman Dello Joio.

DR. JACK FREDERICK KILPATRICK.

ESTHER LA BERGE, *mezzo-soprano on the staff of Chicago Musical College of Roosevelt U., will appear in Town Hall, Dec. 15, for the National Assn. of Composers and Conductors in a program of songs by Rudolph Ganz and Henry Hadley. Mr. Ganz will be at the piano. Mme. La Berge and Mr. Ganz have recently given several programs of Ganz songs, and have appeared on two TV programs featuring American songs.*

LOUISVILLE, KY.

■ The Louisville Orchestra resumed its matinee series of world premiere performances of its commissions on Nov. 17 with Arthur Berger's "Polyphony for Orchestra."

The composer's idiom is thoroughly modern, though not of the twelve-tone kind; he fragmentizes his themes all over the orchestra, thus making it difficult for the listener to follow. Nevertheless, he produces colorful effects. It is an interesting work, showing Berger's inventiveness and skill. Mr. Whitney's introductory remarks, supported by examples of the thematic contents, were lucid and very helpful, almost necessary. A repetition of Walter Piston's Serenata (1956), reviewed earlier, not only intensified the favorable first impression but revealed also the contrasts of contemporary music writing: it appeared almost classical against Berger's work.

■ The duo-recital by Wolfgang Schneiderhan and Albert Hirsh (replacing Paul Ulanowsky who became ill last week), presented by the Hattie Bishop Speed Endowed Concert Series on Nov. 26, was a breathtakingly beautiful event. No mannerisms, no fireworks, no show-off, nothing but the most sincere devotion to the composers. The Brahms (D Minor, Op. 108) was a climax, certainly, but chiefly because of the music itself. This does not imply a slighting of the performance itself or a comparison with the other works. The artists did not play Schneiderhan. They played Mozart, (F Major, K. 376) Beethoven, (C Minor, Op. 30, No. 2) Schubert, (D Major, Op. 137, No. 1), and Brahms. These works need no embellishment from the interpreters. They had the courage to select a program which was a crystal clear representation of the greatest sonatas of the violin literature.

HANS F. KUPPENHEIM

LOS ANGELES

■ Gold in the box-office, sterling silver sopranos, and a zesty, adventuresome repertoire has marked the 20th annual Los Angeles visit by the San Francisco Opera Company.

Under the sponsorship of the Southern California Symphony Association (which sponsors the Philharmonic Orchestra), Kurt Herbert Adler's troupe grossed in excess of $320,000 by drawing attendance of more than 85,000 to 15 performances in 17 days. This included two presentations for school children exclusively (*Madama Butterfly*), but excluded *Cosi fan tutte* and *Tosca* in San Diego and *L'Elisir d'Amore* in Pasadena under Elmer Wilson's management.

Los Angeles, with its 6,500-seat Shrine Auditorium, is where the San Franciscans (whose home house holds under 3,500) look for a small profit, and this time the results even brought relaxation to the usually grim visage of company manager Howard K. Skinner.

Mr. Adler drew his crowds by a canny mixture of old favorites and revivals and by skillfully scattering a small number of well-known stars through 13 regular productions which were, for the most part, peopled by singers new or little-known to local operatic aficionados. He had a particularly dazzling roster of sopranos, which I list in alphabetical order to protect myself from bodily harm—having heard tales of Callas. They were Licia Albanese, Eileen Farrell, Leyla Gencer, Dorothy Kirsten, Patrice Munsel, Birgit Nilsson, Leonie Rysanek, Elisabeth Schwarzkopf, and Renata Tebaldi. Even the "Met's" fabled current trio could not match that line-up.

Typical of Mr. Adler's "scattering" tactics were the single appearances of Albanese (opposite Peerce in his single appearance) in *La Bohème*, Eileen Farrell in *Il Trovatore*, Leyla Gencer in Zandonai's *Francesca da Rimini*, and Birgit Nilsson as the Brünnhilde in *Die Walküre*. Another "single" was the appearance of Jussi Bjoerling in opening night's *Manon Lescaut* opposite Dorothy Kirsten. Every one of these "singletons" was

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The lure of opening night and Kirsten and Bjoerling drew a sell-out to *Manon Lescaut*. *Simon Boccanegra*, the following night, was not so well attended, but was one of the best-sung events of the season, with Leonard Warren, Tebaldi, Boris Christoff, Roberto Turrini, and Heinz Blankenburg. It is rich in magnificent duets and trios and was well worth reviving.

Blankenburg, Italo Tajo, and Louis Quilico (a new, fresh-sounding baritone from Canada), made fine bohemian partners for Peerce and Albanese in *La Bohème*, while Mary Gray's Musetta was beautifully sung, rather than shrewishly over-acted. *Falstaff* was the first of three conducting triumphs for meticulous but also impassioned William Steinberg, and he had wonderful support from Schwarzkopf and Oralia Dominguez as Mrs. Ford and Dame Quickly and Frank Guarrera as Ford. Leonard Warren's Falstaff was not, however, of a size or verve to match Baccaloni here a few years ago.

Tosca was a triumph for Tebaldi, despite some over-acting in the part, while Richard Martell proved a pleasing, clean-voiced Cavaradossi. Anselmo Colzani's Scarpia was traditional and a bit dull. *Der Fliegende Höllander* was another Steinberg directorial triumph, seconded by Leonie Rysanek, a rich-voiced, sensitive, always musicianly artist who is a real discovery —as she later proved in *Aida*. Hans Hotter was the intense Vanderdecken, Lorenzo Alvary the Daland, and Ludwig Suthaus the Erik.

This reviewer was one of the few who admired the *Boris Godounoff* sung by Boris Christoff and so revealingly conducted by Steinberg. Though the stage direction, costuming and settings ranged from ill-advised to downright inept, the opera was the best-cast and best-sung of the entire season, with Hotter as the Rangoni, Dominguez the Marina, Lewis the Dimitri, Cesare Curzi the Schuisky, Moscona the Pimenn, Alvary the Varlaam, Katherine Hilgenberg the Innkeeper, Rosalind Nadell the Feodor, and Raymond Manton as the Simpleton. Above all, I liked the way in which Steinberg kept the work from its usual blustering, over-gilt superficiality of statement, and sought out its sensitive inner-voicings in the orchestral and choral massings. Christoff's interpretation was a highly personal one, matched only by Alexander Kipnis in my memory. (I never saw Chaliapin in the role.)

Zandonai's *Francesca da Rimini* was worth reviving, even though it seems a somewhat pallid reflection of the similarly stated music by Montemezzi in *L'Amore dei Tre Re*. The title role was taken by the Turkish soprano Leyla Gencer, a singer of subtlety and beauty. With Richard Martell she dominated the opera, though Curzi and Blankenburg scored emphatically in shorter roles. In the Zandonai score the new Italian conductor, Oliviera de Fabritiis, did his best work of the season. He is rather short on dramatic impact much of the time, but in *Francesca* he expertly balanced the mysticism, sensuousness and theatricality of Zandonai's interesting but hardly great or original score. Leo Kerz' stage setting looked like a freeway overpass, but proved exceptionally adaptable to quick, effective scene changes.

Cosi fan tutte was stolen by Schwarzkopf as Fiordiligi and the pert Patrice Munsel as Despina (she had also been delightful in *L'Elisir d'Amore* in Pasadena). Conductor Hans Schweiger and singers Nell Rankin, Richard Lewis, Frank Guarrera, and Lorenzo Alvary were always in the race, but never on top of the music and its style as were the two sopranos. George Jenkins' airy settings, fashioned from on-stage hangings which were changed within view of the audience, aided greatly in "enlarging" the opera to the huge size of Shrine Auditorium. Still, like *Falstaff*, *La Bohème*, *Boris* and *L'Elisir d'Amore*, it should have been sung in English.

Madama Butterfly was the sole opera led by the company's artistic director, Kurt Herbert Adler, who dealt beautifully with the fragile score. Kirsten's is a "big," rather than diminutively sensitive Cio-Cio-San, and her best partner was Quilico, for once a sensible Sharpless. Giuseppe Campora was the Pinkerton, adding yet another part to a series of pallidly sung and acted parts here this season.

The Los Angeles season closed with a *Die Walküre* that was rather dully directed by Schweiger, ill-set by Kerz, and ill-sung by Hotter as Wotan and Alvary as Hunding. But the singing of Rysanek as Sieglinde, Birgit Nilsson as Brünhilde, and Rankin as Fricka, and the relatively adequate Siegmund of Suthaus made up for these deficiencies. From the feminine standpoint it was the finest *Die Walküre* I have heard since the days of Lehmann, Flagstad, and Thorborg.

Though the season was satisfying musically and economically, it was sadly deficient in logicality and smoothness of stage direction, beauty or constructive imagination in stage setting and lighting, and evenness of dramatic ability by lead singers. The orchestra (the San Francisco Symphony's players) was usually excellent, but the chorus has lost much of its tonal lustre and verve.

■ More than 10,000 singers representing hundreds of church choirs will give simultaneous performances of Handel's "Messiah" in 86 area locations in California, southern Nevada, and Arizona on Dec. 2.

Over 100,000 persons are expected to hear the 10th anniversary performances of this mass simultaneous presentation of "Messiah," started by Dr. Arthur Leslie Jacobs and continued and expanded (and presently coordinated) by Dr. Gordon Bachlund under the auspices of the Southern California Council of Protestant Churches and the Church Federation of Los Angeles.

According to Dr. Bachlund the concerted effort is believed the largest regular simultaneous musical presentation in the history of Protestant churches in this country.

C. SHARPLESS HICKMAN

SAN FRANCISCO

■ The winter concert season opened in San Francisco on the afternoon of Nov. 4 when Spencer Barefoot presented Elisabeth Schwarzkopf at the Curran Theatre as the first of his attractions on his annual series of "Celebrity Concerts." The program, though restricted to German lieder, was unusually comprehensive and finely planned. Each song was presented with the skill and intelligence which characterize this richly endowed singer whose exquisite taste and musicianship never permit her to seek effects through over-emotional interpretation or by relying excessively on her considerable personal charm. Perhaps the most distinctive quality of her singing is that it appeals so strongly to the imagination of the listener. As on previous occasions, her Hugo Wolf group proved to be the highlight of the recital. "Kenst du das Land" and "In dem Schatten meiner Locken" were particularly memorable. George Reeves was an excellent accompanist, whose invaluable support was warmly acknowledged both by the artist and an enthralled audience.

■ The subscription Concert Series of the California Civic Music & Arts Foundation opened most auspiciously with a concert by the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, at the Opera House on the evening of Nov. 10. The absence of any novelty or contemporary work on the program seemed not to disturb the capacity audience in the slightest degree, and one must confess that when Haydn's familiar "London" Symphony is played with such scintillating verve, Wagner's Prelude and Love-Death from *Tristan und Isolde* given so overwhelming yet poetic a reading, and Beethoven's Symphony No. 5 interpreted with such imaginative force and vigor, it would be unjust to cavil about the conventionality of the program. San Franciscans were impressed by the extraordinary beauty of each section of the orchestra, and conductor von Karajan received a tremendous ovation, though many were not in accord with the rapidity of his tempi in the Beethoven. The orchestra encored with a lusty, brilliantly paced reading of the *Meistersinger* Overture and a beautifully modulated arrangement of a Bach air.

■ The second event in this subscription series was a song recital by Irmgard Seefried, which marked her first appearance in San Francisco. Like Miss Schwarzkopf who had preceded her by a week, Miss Seefried also limited her choice of songs to German lieder. However, she was more intense in her approach, and was particularly appealing in her deeply felt, beautifully phrased rendition of Schumann's "Frauenliebe und Leben." For sheer beauty of tone her most successful effort was an encore, "Deh Vieni Non Tardar" from Mozart's *The Marriage of Figaro*, so beautifully projected that one suspects Miss Seefried's highest potentialities are in the realm of opera. Paul Ulanowsky was the superb accompanist.

■ On the evening of Nov. 4 the Societa Corelli, a group of thirteen string musicians, performed at the M. H. De Young Memorial Museum, playing with impeccable taste and musicianship. The program of old Italian music was a delight from start to finish. Paganini's Sonata in E Major received its first performance in the United States.

■ Thomas Baker, twenty-year-old pianist and pupil of Bernhard Abramowitsch, gave his first San Francisco recital at the Century Club on the evening of Nov. 9, exhibiting excellent technique and maturity of interpretation. There was great breadth and finely controlled passion in his playing of the Franck Prelude, Chorale and Fugue and dazzling virtuosity in the Liszt "Rapsodie Espagnole." "From My Diary" by Roger Sessions proved an interesting and colorful work, particularly the third movement, *Larghissimo e misterioso*.

■ After an absence of ten years Carmen Amaya returned to San Francisco for one week, early in November, and it was apparent that she has grown in stature as an artist with the passage of time; she has added magnificent control and style to her wonderful exuberance and sense of rhythm. Her show does not have the smooth, smart quality attained by José Greco and his group, but it is equally remarkable in a more natural and less pretentious fashion. Outstanding in her small company of dancers, singers and musicians was the Flamenco guitarist, Sabicas, several of whose fascinating compositions were played during the course of the evening.

■ On Nov. 13, Elena Guirola Hitchcock, pianist, gave a recital in the Colonial Ballroom of the St. Francis Hotel, revealing considerable technique and an amazing power to create big tone. She imparted lyrical loveliness to some impromptus of Schubert and interestingly contrasted two works by Gunnar Johanssen (with whom she formerly studied)—a toccata and a Danish folk-song.

■ The recently inaugurated San Francisco State College Chamber Music Center presented on Nov. 18 an unusually stimulating program, dedicated to smaller works of Virgil Thomson, in which the composer participated. Two examples of his music of a generation ago were his first string quartet and his violin sonata, conservative but finely constructed compositions. The well known Ten Etudes for piano, which captures such varied aspects of the American scene, were vividly interpreted by Maxim Schapiro. A recently composed song cycle set to texts by Thomas Campion was daring yet subtly Elizabethan in feeling.

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On Nov. 15, the gifted young American violinist JOYCE FLISSLER *sailed aboard the Queen Mary for an extended concert tour of France, celebrating the sixth annual interchange-of-artists program between France and the U.S., and the third time that Miss Flissler has been chosen by foreign music organizations to tour their countries.*

JOSEPH SCHUSTER *and his wife (center), surrounded by members of the Israel Philharmonic Orchestra during the 'cellist's last tour of that country.*

THE INTERNATIONAL SCENE

LONDON

■ With Sadler's Wells continuing its customary repertoire in the customary way, and the Royal Opera House given over to the Bolshoi Theatre Ballet and the clamor of thousands of balletomanes fighting for tickets, the musical life of London has tended to center around the Festival Hall and the Wigmore Hall during the latter half of October. The month has seen the first performances of three major works by prominent English composers. The first of these was the third Symphony by William Alwyn, a composer known chiefly to the outside world for his distinguished and inventive film scores (*Odd Man Out, The Million Dollar Note,* and many others). The Symphony was commissioned by the B.B.C. and is undoubtedly Alwyn's most important composition to date. Superbly accomplished from the technical point of view—Alwyn is one of Britain's most stimulating and "creative" teachers of composition—the Symphony is a striking example of what can be achieved today in the field of symphonic thought by a thoroughly sincere and conscientious composer, even though the imaginative resources of that composer may not be of the highest order. The idiom of the Symphony is superficially related to certain attitudes which we commonly associate with the music of Vaughan Williams and Holst, but throughout the Symphony, Alwyn exploits a basic note-series in a manner that has a certain affinity with the broadest principles of Schoenbergian serial writing. In its general effect, as in its ultimate value, the Symphony is perhaps comparable to certain of the later symphonies of Peter Mennin.

If Alwyn has undoubtedly excelled himself with this Symphony, Alan Rawsthorne has, by general consent, failed to measure up to his earlier achievement with his new (2nd) Violin Concerto, which was also given its first performance by the B.B.C. during the latter part of October. Most critics were agreed that despite certain incidental successes, neither the style nor the workmanship of the work had the consistency and assurance that one might expect from the composer of the Symphonic Studies and the first Piano Concerto.

The third important new British work heard for the first time during October was the Piano Concerto by Michael Tippett. The performance, given by Louis Kentner and the City of Birmingham Orchestra under Rudolph Schwartz, was broadcast from the Birmingham Town Hall, and was repeated in London during the first week of November. The premiere had originally been planned for January of this year, with Julius Katchen as soloist, but Katchen had found that he did not have sufficient time at his disposal to prepare the work to his satisfaction. The solo part is certainly of formidable difficulty, but it cannot be said that the complexity is always an issue of the musical thought. As in several other recent works by this composer, one is sometimes left with the impression that the counterpoint is without any real sense of direction, that the profusion of notes is not entirely controlled by the composer's inner ear. The almost unrelenting use of the interval of the fourth, both in the harmonic and the melodic writing of the Concerto, imposes certain problems which Tippett has not been entirely successful in solving. He has, furthermore, set himself another problem with regard to the relationship of soloist to orchestra, and it is one which calls for a much greater sensitivity to texture and balance than Tippett has so far revealed. It has been his avowed intention to return to a lyrical conception of concerto writing, in reaction against the percussively dramatic concept of the post-Lisztian concerto. (The composer is said to have been inspired by a performance given by Gieseking of Beethoven's G Major Concerto, but the Beethovenian influence is only intermittently discernable). However, one result of Tippett's intentions is that the soloist is frequently assigned the most elaborate ornamental figuration, while the orchestra continues the main discourse. Tippett has much to learn from examples of this kind of concertante writing to be found in the work of Ravel and Stravinsky, amongst others. Nonetheless, the new concerto is not unworthy of respect, even though we may have to distinguish between the intentions of an imaginative and original artist, and the limitations of his technical equipment.

DAVID DREW

PARIS

■ The big event at the beginning of the season was the solemn homage paid to Pablo Casals in honor of his 80th anniversary. Parisian music lovers made every effort to attend the great amphitheatre of our old Sorbonne, and it was impossible to count the hundreds of people who could not gain entrance. The concert was organized by the Lamoureux Orchestra, the first orchestra with which Casals played—in Paris, 1899. After a moving speech by Mr. Sarrailh, Director of the University of Paris, a program conducted by Martinon was heard. The "Elegy" by Fauré was played by ten

former Casals pupils, including Bazelaire, Henri Marechal (both professors at the Conservatory of Paris), Cassado, and Navarra .Following their appearance, an army of 100 cellists played under the direction of Casals two of his works—"Les Rois Nages" (fragment of an oratorio) and "Sardane." A frenetic ovation followed, which left Casals so moved that he asked for a cello and played extemporaneously a "Catalane Chanson" and a Sarabande by Bach.

■ While we were awaiting the realization of the plans for the new administration of the Opera, the New York City Ballet gave four evenings of some of their best ballets: *Four Temperaments* (Hindemith), *La Valse* (Ravel), *Western Symphony* (H. Kay), *Fanfare* (Britten), etc., all of them revealing the miraculous staging and imaginativeness of this company. Balanchine was feted, as were his interpreters: T. Leclerc, M. Hayden, P. Wilde, Eglevsky, J. D'Amboise, and the conductor, Mr. Barzin. Very much regretted was the absence of Maria Tallchief.

■ Apropos theatre and dance, we had the great pleasure of becoming acquainted with the After-Dinner Opera Company, which gave two performances at the U. S. A. Foundation of the University after its return from a tour of Germany. Here we have a practical solution to the problem of maintaining an opera at a minimum of expense. The three one-act operas —*In a Garden* (Kupferman), written under the influence of Debussy; *The Pot of Fat*, a spiritual fantasy by Chanler; and *Sweet Betsy from Pike*, a charming creation by Mark Bucci —all had a great success. Staging was done by R. S. Flusser, and the singers were of equal excellence. They were J. Beauvais, N. Myrvik and Frances Barnard. At the two pianos, Burnham and Tidboald did very fine work. We hope to meet this company again soon.

SUZANNE DEMARQUEZ

EAST BERLIN

■ Owing to the schism between West and East Berlin, as persistently demonstrated at the ominous demaracation line marked with huge posters in four languages ("Attention! You are leaving the American—or British, or French—Sector!"), observers of artistic events feel reluctant to report about what is going on in theatres and concert halls across the Soviet-ruled borders, even though border regulations have been considerably relaxed. Tickets can be bought in East Berlin at absurdly low prices, resulting from the proportional valuation of four to one of the two kinds of German "Mark" (mind: the Westmark can be freely changed and used over the boundary for any cultural purpose—the purchase of books, music, records, and tickets—but not for articles of commerce!). A certain aversion in the West discourages participation in cultural activities on the other side. Concerning music, newspapers keep silent and do not interchange their critics; also, it is nearly impossible in the West to get an inkling of what is being offered to the public night after night over there, unless an obliging concierge should furtively supply a copy of the Eastern weekly schedule (hidden in his desk) to a favorite client.

But this reviewer, who has known well the unique city of Great Berlin, decided to keep out of politics and simply to walk over, right into the heart of the Eastern district, in order to see with her own eyes, hear with her own ears, whether everything hammered into the conscience of peoples about the overwhelming cultural achievements of the totalitarian régimes was true.

Well, the result of that visit was stunning! The exacting Berlin Festival (already reviewed in these columns) allowed for one free evening, which was utilized for a visit to the Komische Oper, which had escaped the tremendous destruction that was visible everywhere else in the Eastern sector. Since its reopening in 1947, this stage has developed into one of the most likely, enterprising and interesting ventures of contemporary opera. In that same year which witnessed the beginning of gradual reconstruction in Germany—one much delayed when only two years later the blockade cut in two the capital, which had started to emerge from the lethargy of near-total annihilation—Walter Felsenstein took over the helm of the house and has held it ever since. One of the most brilliant stage directors of Europe, he succeeded before long in building up a varied and interesting repertory which included works from all periods, without neglecting the contemporary, and in training a permanent cast whose prominent members do not yield to the temptation of roaming the world for appearances on faraway stages. Mr. Felsenstein is not only the omnipotent chief executive of the Komische Oper, but also takes an active part in personally directing productions which he

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deems particularly interesting and worthy. That same night the program presented Czech composer Leo Janacek's fabulous animal tale *Das schaue Füchslein* (The Sly Little Fox), provided with a new translation of his own and a sparkling *mise-en-scène*, the like of which for charm and piquancy this reviewer has not witnessed for many years on the most distinguished stages of both hemispheres. This delightful little story which, in the way of a fable, intertwines the human and the animal worlds, centering around the adventurous love, death, and regeneration of a lovable small fox family, should be better known. Janacek's music, a jewel of a score, full of life and wit, light in texture and marvelously rich in invention, was competently directed by Vaclav Neumann. Irmgard Arnold as the adorable tiny vixen, Rudolf Asmus as the ranger, and Herbert Rössler as the vagabond Haraschta, who in a moment of anger shoots the cute little beast to death, led an ensemble inferior to none. A remarkably well trained children's ballet, which enlivened the sunlit woods, background of the story, with crowds of grasshoppers, squirrels, frogs, and other animals, contributed greatly to the deep impression of this immaculately coached and guided performance. The imaginative scenery and costumes were designed by Rudolf Heinrich, who also provided a program book filled with charming illustrations of the fable.

One left the Komische Oper with a lasting, though somewhat uneasy, impression of the high level to which art is being encouraged and promoted in a world whose moral code is so very different from ours. Art, especially music, seems to be the only consolation offered to peoples subjugated under the iron rule of the East.

GISELLA SELDEN-GOTH

Donaueschingen Festival

■ Main interest of this year's Donaueschingen Festival centered on the "Divertimento for Mozart," a work specially commissioned for this occasion. Several composers, all less than 40 years old, were invited to participate in this unconventional tribute and to contribute a personal piece of (at the most) three minutes' duration, exploiting two periods of the thematic material from Papageno's aria "Ein Mädchen oder Weibchen"; no actual quotations were allowed and it was specially stated that no variations would be accepted; furthermore the scoring must not exceed the size of the *Zauberflöte* — orchestra (without trombones). To avoid any monotony, each composer was given a hint about the basic character of his work. Three of the invited refused to participate: Pierre Boulez, Luigi Nono, and Karlheinz Stockhausen, the most advanced members of the now well flowering school of neo-Weberism. Twelve composers agreed, and these were the pieces they submitted: Gottfried von Einem, "Introduction" (transforma-

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tions); Luciano Berio, "Minore" (two corni di bassetto and strings); Niels Viggo Bentzon, "Concertino for Solo Piano and Orchestra"; Jacques Wildberger, "Love-Toto for Coloratura Soprano and Orchestra" (text by Hans Arp; this movement is meant as a sort of anticipated answer of Papagena to Papageno's call); Heimo Erbse, "Piece for Winds, Brass and Kettledrum"; Roman Haubenstock-Ramati, "Papageno's Pocket-size Concerto for Glockenspiel and Orchestra"; Racine Fricker, "Fantasia for Orchestra"; Maurice Jarre, "Concertino pour orchestre de percussion et cordes" (the score uses at the same time two different tempi, a fixed one for the percussion and a variable one for the other instruments); Giselher Klebe, "Espressione Liriche" (with soli for Horn, Trumpet and Trombone); Gerhard Wimberger, "Allegro giocoso"; Maurice le Roux, "Allegro moderato" for Orchestra and Glockenspiel; Hans Werner Henze, "Finale" (exclusively exploiting the intervals of the Papageno aria).

The result of the experiment was a rather sad confession that the sublime serenity of Mozart is obviously something completely beyond the grasp of our modern composers. Parody, as in the case of Wildberger, or slapstick, like Wimberger's piece which quotes a famous Vienna popular song and the Radetzky march, or artificial simplicity (von Einem) have to substitute for genuine cheerfulness. If the composers don't know how to go on, the system they adhere to tells them how to spin out their material until the time limit is achieved. The sponsors themselves must have felt some disappointment (especially with Henze's very uninspired finale); thus they decided to play the Mozart aria afterwards. It is difficult to describe the beauty of this simple piece after so much more or less complicated insignificance; in any case, it had the effect of an apotheosis.

Other experimental works of the Donaueschingen fare included "Structures for Two Pianos" by Pierre Boulez and Olivier Messiaen's "Oiseaux Exotique"; the first, a very complex mixture of punctual and serial elements, bound together by a stupendous, late Debussyan sound and color sensitivity (the work was played by Yvonne Loriod and Boulez himself); the second, a kind of ornithological-musical piano piece, where no less than 38 different bird-calls from India, Malaya, China, and America have been straightjacketed into a system of ancient Greek and Indian rhythms, adding up to a strangely exotic *poème illusionique*, a piece of background music for a documentary rather than a composition in its own right.

The opening concert was dedicated to the late Arthur Honegger. His "Monopartita" and Rugby Symphony were followed by a not always adequate scenic-oratoric presentation of his (and Cocteau's, for that matter) "the ancient world through an airplane's view" *Antigone*, performed by the Stadttheater Zurich, with Helga Pilarczyk in the title role. Conductor of all these works was the indefatigable Hans Rosbaud, and he was sympathetically assisted by that symphony orchestra for modern music, the South West German Broadcast Symphony.

HORST KOEGLER

TORONTO

■ The Toronto Symphony Orchestra opened its season to two soldout houses on Oct. 23 and 24 with its new conductor Walter Susskind on the podium and Glenn Gould, soloist in the Beethoven 2nd Piano Concerto. The orchestra showed renewed spark and vitality under Susskind's direction, exemplified in his version of the Dvorak "New World" Symphony, when we had a long-missed entente of a beautiful conception and an equally devoted group of players. Gould showed his consummate mastery in the Beethoven, as expected.

Audiences were down on the second series when the Yugoslav bass Miroslav Cangalovic was soloist. This was the opportunity to hear the Canadian premiere of Vaughan Williams' 8th Symphony, and a rare one it was! The 83-year-old composer showed us that his powers are not only still with him, but in fact have reached a new peak of achievement. In four movements, the work opens with a fantasia, a "variation without theme" that has some exquisitely lyrical passages. The second movement scherzo-march, reminiscent of Shostakovich in his brighter moments, is for wind instruments alone. It is the third movement where one is overwhelmed by the fertile mind of this composer, of the beauty in his music so unusual in our day and yet so communicative and transforming to the listener. Vaughan Williams also does some very interesting exploring in the use of percussion instruments in the symphony, particularly the vibraphone. Cangalovic sang three Mozart arias without making much impression, but in the second half he hypnotized, the audience with a stark, intense singing of the hallucinations and death scene from *Boris Godounoff*. Although Susskind still has a great many fundamental problems in personnel and adequate rehearsal time, certainly his first two concerts seem most promising and the outlook can be considered bright.

EZRA SCHABAS

SYDNEY, AUSTRALIA

■ As a whole, the 1956 musical season in Sydney has not been too brilliant. It all began with what is now known as the "Goossens scandal," a series of unfortunate happenings which brought about the resignation of Sir Eugene Goossens as permanent conductor of the Sydney Symphony Orchestra and as Director of the Sydney Conservatorium of Music. No sooner had this strong musical personality disappeared than the standard of the Sydney Orchestra dropped noticeably. In fact, the entire musical scene here, which depended so much on Goossens' initiative and driv-

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ing force, returned to a rather mediocre level.

Naturally, we have had some outstanding soloists as visitors, of whom I like to mention especially the vivacious young French violinist Christian Ferras, who enchanted audiences with his perfect combination of technic, youthful approach, and musical insight. Another most welcome visitor has been Victoria de los Angeles, whose art is well known to you in America. Fernando Germani, the organist of the Vatican, brought us his refined art of organ playing. Austrian pianist Paul Badura-Skoda, however, did not do as well as we expected.

The French conductor Jean Martinon impressed the public by his elegance and flamboyant way of conducting, although his choice of repertory has been particularly everydayish and his interpretations more or less superficial. The visiting German conductor Hans Schmidt-Isserstedt, on the other hand, did a splendid job. He presented Carl Orff's "Carmina Burana" for the first time here and made this forceful work a triumph for the composer and for himself. Generally speaking, it may be said that this year contemporary music had a good hearing. Works by Paul Hindemith, Conrad Beck, Walter Piston, Bohuslav Martinu, Wolfgang Fortner, Boris Blacher, Bela Bartok, Alberto Ginastera, William Walton, Shostakovitch, and Vaughan Williams were very well received.

ALPHONS SILBERMANN

NEWS NOTES . . . . . .

Ellen Ballon, Canadian pianist, gave the English premiere of Villa-Lobos' Piano Concerto with the Royal Philharmonic Orchestra under Sir Thomas Beecham on Nov. 8 at the Festival Hall in London. . . . The young American conductor **Antonio De Almeida** will conduct a special public concert at the Palais des Fêtes in Strasbourg, France, on Dec. 5. The concert, featuring contemporary music, will include the Symphony No. 5 by Boyce, Symphony No. 5 by Howard Hanson (European premiere), "El Salon Mexico" of Aaron Copland, "Overture to an Argentine Faust" by Ginastera, and the Symphony No. 3 by Paul Creston (European premiere). . . . **Ernest Gebert,** conductor of the Inglewood (Los Angeles) Symphony, has been made an honorary member of the Bruckner Society of America for his performances of works by the Austrian composer here and abroad. . . . Canadian pianist **Ray Dudley** is now on a coast-to-coast tour of North America, under the aegis of Columbia Artists Mgt., following an extensive European jaunt which ended with Brussels and B.B.C. radio engagements and a guest appearance with the London Civic Symphony (Rachmaninoff's Second). . . .

OBITUARIES

■ RAE ROBERTSON, internationally known concert pianist and member of the piano-duo Bartlett and Robertson, died in Los Angeles Nov. 4, aged 63. Born in Ardersier, Scotland, he studied at Edinburgh University, receiving a Master of Arts degree, and at the Royal Academy of Music in London, where he later held a teaching post. He met Ethel Bartlett when both were students of the English piano teacher Tobias Matthay. After their marriage they concentrated on duo-piano concerts in Europe, the Americas, and South Africa.

■ BEATRICE MacCUE, concert contralto, died in her New York City home Oct. 23. Most of her training was at Fountainebleau Conservatory in France. Her teachers were Camille Decreus in Paris, Richard Hageman and Herbert Witherspoon in New York. Besides concert and opera engagements, Miss MacCue was soloist for some years at the American Church in Paris .Her American engagements included a season over radio station WNYC. She was a member of the Daughters of Ohio and Mu Phi Epsilon. Her husband, Hugh Cosgrove, survives her.

■ HAROLD HENRY, distinguished concert pianist, composer, and teacher, died at Orangeburg, N. Y., Oct. 15. Active in several fields of music enterprise, Mr. Henry was especially known for his informal and educational studio musicales in New York City and, for many seasons, for the Summer Concert Series staged at his studio-estate, The Yellow Barn, Bennington, Vt. His songs were programmed by notable artists, and his works for piano were widely used in schools and conservatories.

CONDUCTORAMA, Inc.

By Seymour Mandel

THE other morning, we telephoned the office of Conductorama, Inc., to ask for an appointment to meet with the President. After a few moments delay, we were told to come right over. So, over we went to 711 Fifth Avenue to interview Mr. Dan Michaels.

We found Conductorama located in a modest suite on the Fifth floor. "Only temporary," a front man informed us. "You might want to know that we are right above National Artists Corporation." We didn't want to know but we made a note of it.

Mr. Michaels, we learned, is a smallish man of about forty and balding who smiles like Cary Grant.

"Would you like to see a few feet of our latest film?" he asked.

We were led to an adjoining room where for a few minutes we were intrigued by a silent film showing Leopold Stokowski conducting what we were told was the first movement of Beethoven's 2nd Symphony. No music—only the waving, expressive hands and Mr. Stokowski's enraptured face.

"Imagine! All the motions of a symphony conductor—the cues, the tempo, everything."

Many smaller orchestras throughout America are firing their conductors and hiring Conductorama films. "Why settle for ordinary stick wavers when they can now get the best," Mr. Michaels added.

Conductorama, we learned, is now negotiating with Ernest Ansermet and Herbert von Karajan. If this plan materializes, it will not be necessary for foreign conductors to make the tiresome journey to America. Their artistry will be forwarded here in flat cylindrical cans for the use of our best orchestras.

Mr. Michaels reminded us that famous conductors have been criticized at times for the tempi at which they conducted a particular orchestral work. With Conductorama, it is possible to have the finest conductor direct the music desired at the speed selected. One has only to adjust the speed of the projection machine. Mr. Michaels added that this advantage is of value to amateur groups. They can learn their music slowly and adjust to the desired speed gradually.

We asked our host about the unfortunate incident that occurred in Boston several weeks ago.

"Such things will happen," he said with a tolerant smile. "The concert master was in charge of the projector! When it became apparent that Munch was conducting while standing on his head, it took but a few moments to set things right."

We learned that the Juilliard School of Music is planning a class for projectionists so that eventually the sort of foolishness that occurred in Boston will be eliminated.

Another problem that will have to be ironed out is the seating of the audience. At present, when Conductorama is in use, the paying customer cannot see the conductor. The film projector is set behind the musicians and the screen is where the podium "used to be."

"It has been suggested that we use two projectors simultaneously —one behind the musicians and one in back of the house. Both would project on the same screen—front and back. But the plan I originally envisioned was to seat the musicians with their backs to the audience and to set the screen deep on stage. It's different, but I believe that people will get used to it."

It was after 1 p.m. when we fled the office of Conductorama, Inc. Before retreating to the warmth and security of our home base, we made for one of our favorite bistros on East 55th Street and consumed several very dry double martinis.

HERE and THERE

Soprano ANTOINETTA STELLA, *whose Nov. 13 Metropolitan Opera debut in the title role of* Aida *was an instantaneous success, flew to La Scala on Nov. 25 for several appearances before returning to New York on Jan. 19 for* Aida, Don Carlos, *and other assignments at the Met. Miss Stella is that* rara avis *who combines credible histrionics with clear, vibrant singing.*

■ Very much *here* was the second concert of the **American Symphony Orchestra,** conducted by **Enrico Leide** at Hunter College Auditorium, and repeated on the Brooklyn Museum series. The program was all-opera: the Overture from "Orpheus in the Underworld," and a quartet of soloists in arias and other excerpts from standard scores. **Ingrid Egan,** soprano, was starred in "Una voce poco fa," "Caro Nome," the Mad Scene from "Lucia," and "Lakme's" fluent "Bell Song." **John Fiorito,** bass-baritone, favorite of American Symphony audiences, was heard in the "Madamina" from "Don Giovanni" and the "Song of the Golden Calf" from "Faust." After Miss Egan's singing of the "Jewel Song" from "Faust," the artists, augmented by **Jane Flynn,** contralto, and **Maxfield Lund,** tenor, offered the "Faust" Trio Finale and the "Rigoletto" Quartet.

■ Out in Detroit, **Anthony Marlowe,** formerly of the Metropolitan Opera, Covent Garden, and other great lyric theatres, was "re-discovered," the press stated, when he appeared as soloist with the Center Symphony Orchestra, conducted by **Julius Chajes.** The tenor, a faculty member of the Detroit Institute of Musical Art, sang, with thrilling ease and impact, arias from Meyerbeer's "L'Africaine," the "Che gelida manina" from "La Bohème," "Cielo e mar" from "La Gioconda," airs from "Elisir D' Amore," and other Italian songs. An overflow audience applauded the tenor until the rafters rang.

■ "Go, Lovely Rose" is a famed song admonition but not for **Rose Bampton,** distinguished soprano of the Metropolitan, San Francisco, Chicago Opera, and other major houses in Europe and South America. This Rose only goes from one engagement to the next! Festival, concert, oratorio—all claim her talents. Now she has added a new field to her world-wide achievements. She was seen and heard over WCBS-TV in the role of Aunt Polly in the musical version of "Tom Sawyer" on the U. S. Steel Hour, Nov. 21.

HERMANN PREY, *one of Germany's most promising young baritones, won a recent contest for singers sponsored by the U.S. Armed Forces in Germany, entitling him to a trip to this country. He has already appeared in a New York recital (Nov. 4) and is scheduled for guest spots with the National Symphony, the Philadelphia Orchestra, and several solo recitals before returning home.*

■ **Jan Peerce,** who brought back so many good tales from his Italian experiences, has one from Moscow. Seems just before the first number on the program for the tenor's concert debut, Jan asked an elderly attendant whether or not acoustics in the hall were good. Solemnly the old man replied, "Where there is a voice, there are acoustics. No voice, no acoustics."

CONSTANCE SHACKLOCK, *the English contralto who will make her U.S. debut next season, recently sang Octavian in* Der Rosenkavalier *at the Teatro Colon, Buenos Aires. Her acclaim was such that she was engaged for the Berlin Festival and an appearance at Moscow's Bolshoi Theatre. She is pictured here in the garden of her home in Sussex, Eng.*

He also tells us that he finds it difficult to convince people that he is entirely American trained. (One day they'll find out!) He was asked to hold classes to impart his singing technique. When he protested that he was not an instructor, his besiegers answered, "No matter. We still want to find out where you keep all that breath." The Metropolitan Opera's leading tenor (after two years of persuasive negotiations) made a sensational success at Las Vegas, as previously printed, but on his return to NYC he found that his high-school-senior daughter, Susan, was still a great fan of the **Four Lads** and **Perry Como.**

■ **The Haarlem Philharmonic Society of New York,** founded in "Old Haarlem" and renowned for outstanding musical programs since 1891, presented in the season's first concert **Elena Nikolaidi,** contralto of the Metropolitan Opera, and duo-pianists **Ernest** and **Miles Mauney** (the lads are twins too). With **Robert K. Evans** at the piano for Mme. Nikolaidi, the lovely singer offered airs of Mozart, Purcell, Haydn, Ravel, Debussy, and Saint-Saens ("Mon coeur s'ouvre à ta voix"). The instrumental artists were heard in works of Scriabin, Arensky, Weber, Dukas, Pinto, and a closing number, "Artists' Life" Waltz, by Johann Strauss-Chasin.

■ On Oct. 25th, a very interesting program in the series presented by the **Dorothea Dix Lawrence Folklore Society,** U.S.A., was played and analyzed by **Ruth Bradley.** With notable technical skill and understanding, the pianist demonstrated eight "Lyrics of the Red Man," from the Loomis collection; "Chimes of St. Patrick's Cathedral"

(Continued on page 38)

SCHOOL NEWS

By GID W. WALDROP

Marais & Miranda Complete Columbia Series

Joseph Marais and Miranda, his wife, international balladeers, have completed a series of five concerts at McMillin Hall on the Columbia University Campus. The programs of folk songs from many lands were divided into five sections—the creative minstrel and the folk singer; the minstrel in joy and trouble; famine and food; love and hate; and marriage, nursery, and children. These

modern minstrels invent their own vocal counterpoints, and Marais composes and plays their accompaniments on the classic guitar. They also make their own English versions, finding the spirit of the original best conveyed not by a word-for-word translation, but by a free use of modern English. "The problem," says Marais, "is how to treat a foreign song, such as a quaint old ballad from the Middle Ages or a tribal song of the Bantus, so that its tradition will not be violated and yet its appeal to modern audiences will be strengthened."

MTNA 1957 National Biennial Convention

The Music Teachers National Association will celebrate its 81st year at the National Biennial Convention to be held in Chicago at Hotel Congress, Feb. 10-13, 1957. A program has been announced by Executive Secretary S. Turner Jones and Program Vice-President Duane H. Haskell which will satisfy in-service needs and encourage professional growth in every branch of music. Twelve subject-area committees will provide from three to six separate meetings in each area.

The Senior and Junior Piano Committees will merge to form the new Piano Subject-Area Section with attractions such as Edward Kilenyi, presenting a discussion and performance of Beethoven Sonatas; and Dr. John C. Kendel, Vice President, and John W. Fulton, Executive Vice President of the American Music Conference, who will discuss the Piano Teachers Workshop project. In the area of Theory and Composition, the National Committee Chairman, Dr. Tom Turner of the State University of Iowa, will lead in presenting six sectional meetings which will include the appearance of Dimitri Mitropoulos, internationally known Musical Director of the New York Philharmonic-Symphony. A Music in Colleges Subject-Area discussion will be headed by Dr. Raymond Kendall of the University of Southern California and will present three meetings. The School Music Committee will devote two of its four scheduled meetings to the interest of parochial school music teachers, which will be in charge of Sister M. Casimir, O. P., of Omaha, Nebraska.

An abundance of other top attractions are awaiting music teachers who come to Chicago, including the Chicago Symphony, the Augustana Choir, the Jordan College of Music Ballet presenting Prokofieff's "Peter and the Wolf" and "Job" by Vaughan Williams, the Pro Arte Quartet of the University of Wisconsin, the State University of Iowa Symphony Orchestra, the Northwestern University Opera Workshop presenting Leonard Bernstein's *Trouble in Tahiti*, Dr. Heinrich Fleischer in a recital on one of the world's greatest pipe organs in Rockefeller Chapel at the University of Chicago.

Univ. of Hartford To Be Formed

Hartford will become the home of a great new center of higher education to be known as the University of Hartford, on fulfillment of plans announced recently by John G. Lee and Alfred C. Fuller, chairmen, respectively, of the governing boards of Hillyer College and Hartt College of Music. The 150-acre property on Bloomfield Avenue in Hartford and West Hartford, recently acquired by Hillyer College, will be the site of the university. Mr. Lee said: "The federation of these two established institutions lays a solid foundation for a major urban university in Hartford. The new university will be a powerful force in maintaining the industrial, educational, and cultural leadership of central Connecticut."

Adult Education Conference

Among the thousand educators who gathered in Atlantic City the week of Nov. 8-15 for the annual conference of the Adult Education Association and affiliates, the music education section was numerically a mere Gideon's band, but like the original, its significance is not to be judged by its size. The music section was founded at the 1955 conference in St. Louis with Joseph O. Fischer, music therapist of the St. Louis Mental Hospital, as chairman. Dr. John C. Kendel of Chicago succeeds him.

Mrs. Myrtle Fish Thompson of the Overbrook Mental Hospital of Essex County, New Jersey, described the therapeutic effects of music on her patients, even those condemned to lifetime hospitalization. Miss Maxine Bronson of Vineland, New Jersey, came to ask the section for help in her work with the parents and teachers of retarded children, and she brought as much help as she received. Subjects discussed were the role of the music librarian, the question "What is mature music?", the place of the recorder in bringing music to hungry amateurs, music in factories, and use of public schools for adult evening classes.

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STUDIO NOTES

■ The Dorothy Mendelsohn Studios at De Paur University School of Music announce that Robert Peller, a recent honor student, will play the Mendelssohn D Minor Piano Concerto with the Chicago Symphony Orchestra at the Young Peoples Concerts. Artist-pupil Lee Beck won this year's $1,500 scholarship award to Oberlin Conservatory.

■ Soprano Brunetta Mazzolini from the DeGarmo-Zweig Studios in Hollywood sang recently in Mozart's Requiem conducted by Bruno Walter at the Hollywood Bowl. She will be soloist with the Portland Symphony and sing three concerts under Walter's direction in Chicago in January. Harve Presnell, baritone from this same studio, sang the lead in Milhaud's "David" in the American premiere at the Hollywood Bowl. Page Swift, lyric soprano, won the UCLA Young Artists' Contest and sang the lead in Liebermann's *School for Wives* under the direction of Franz Waxman at the Los Angeles Music Festival. Howard Chitjian, baritone, was also engaged for the *School for Wives* performance and was soloist at the Ojai Festival.

■ Pauline Ruvinska was heard in recital at Orchard Park, New York, Nov. 15. On Nov. 17, the pianist, a pupil of Clarence Adler, played a program at Carnegie Recital Hall. Donald Betts, from the Adler studios, played a program of Chopin numbers at Mitchell College, Oct. 28. The pianist will be heard at Town Hall Dec. 2. Barbara Sprung will play the Schumann Concerto with the Adelphi Symphony Orchestra under the direction of Lawrence Rasmussin on Feb. 24th.

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FACULTY APPOINTMENTS

■ Poldi Zeitlin, pupil and niece of the late pianist Artur Schnabel, has received an appointment to join the faculty of The Mannes College of Music in New York, to teach in the preparatory department there. Miss Zeitlin is well known as a music educator, particularly for her unique idea of recording the classic and romantic literature composed by the great masters for children. These are available on Opus Records. Her editions of this material, published by E. B. Marks, are enclosed with the records, and are of special interest to teacher and student alike.

■ The Third Street Music School Settlement (Allan Davis, Director) has announced the appointment of Giovanni Martinelli as Head of its Voice Department and Chief Consultant to its Opera Workshop. During his brilliant career, over forty-five years of singing before the general public, the famed Italian tenor has achieved a reputation as a singing actor which is almost legendary.

On the occasion of this appointment, the Third Street Music School Settlement and Mr. Martinelli are making available four full scholarships which will be awarded on a competitive basis to advanced vocal students. In addition to private tutelage with Mr. Martinelli, these scholarships will afford the recipients the experience of participation in the Opera Workshop. Appications for audition may be obtained by contacting the Registrar's Office, 55 E. Third Street, New York 3, N. Y.

COLLEGE PRODUCTIONS

■ The Eastman Wind Ensemble (Frederick Fennell, Conductor) gave its first concert of the season at the Rochester School on Nov. 16. "A Lincolnshire posy" by Percy Grainger received its first Rochester performance. Other contemporary composers represented in the concert included Thomas Beversdorf, Robert Gauldin, and Vincent Persichetti.

■ Aldo Parisot, noted 'cellist, opened the season's series of faculty recitals at the Peabody Conservatory, Baltimore, on Nov. 27, three days after another of his appearances as soloist with the New York Philharmonic in Carnegie Hall. The series at Peabody continues on Jan. 8 with a recital by Arthur Howes, organist. Joseph Victor Laderoute, tenor, presents a Feb. 26 program, and another organist, Clarence Snyder, concludes the series on Mar. 5.

■ Louis Kohnop, artist-in-residence at Southeastern Louisiana College in Hammond, La., was presented in piano recital on the school's Faculty Series, Oct. 28, following recital engagements in Baton Rouge, La.; Tulsa, Okla.; Clinton, Ia., and Winona Lake, Ind. Mr. Kohnop and his wife (Aida Rubinstein) appeared jointly in Chicago, in late October, for the Americans For a Music Library in Israel's Sixth Anniversary Dinner-Concert at the Crystal Ballroom of the Sheraton-Blackstone Hotel, honoring Rudolph Ganz. The artists introduced on their program a two-piano arrangement by Mr. Kohnop—Ganz' "Fileuse Pensive," written originally for solo piano.

■ The Boston University Symphony Orchestra opened its second season under the direction of the youthful Russell Stanger with a concert on Nov. 19 in the University's Theatre. Mr. Stanger chose for performance by the orchestra Brahms' Fourth Symphony, Fauré's "Pelleas et Melisande," and the overture to *Der Freischütz* by Weber. Organized in 1928, the Boston University Symphony Orchestra has presented an uninterrupted series of concerts for the past 28 years. Membership is betwen 80 and 90 musicians.

■ Northwestern University's opera workshop opened its 1956-57 season with three one-act operas on Nov. 20 in Lutkin Hall. The workshop presented *What Men Live By* by Bohuslav Martinu; *Little Harlequinade* by Antonio Salieri, 18th-century Italian composer; and *Trouble in Tahiti* by Leonard Bernstein. The operas were sung in English and staged with a minimum of scenery and costumes.

■ The new English adaptation of Offenbach's *Tales of Hoffmann* by John Gutman, assistant manager of the Metropolitan Opera, was premiered at the University of Southern California Nov. 16, 17, and 20. This first French opera to be presented on the S.C. campus was the fall production of the School of Music's opera department.

Dr. Walter Ducloux, head of the opera department, conducted the cast of 150 and also served as stage director for his fifth opera on the campus and his first full-length opera in this country. Innovations included the opening of several customary cuts in the score and a departure from the traditional early 19th-century period settings. John Blankenship, assistant professor of drama, created both the costumes and sets, which achieved their effect through the use of a limited palette for each of the contrasting three acts. Choreography was by Dr. Lois Ellfeldt, associate professor of physical education at S.C.

■ Gerald Smith, baritone, was presented on the Northwestern University School of Music Faculty Recital Series in Lutkin Hall, Nov. 13, in a program that included an early Italian group, Fauré's "L'Horizon Chimerique," and Five Mystical Songs for Baritone and Chorus by Vaughan Williams (assisted by the University Chamber Singers under William Ballad's direction). Mr. Smith was soloist with the Dubuque, Iowa Symphony Orchestra in late November, and has been engaged as bass soloist for performances of Handel's "Messiah" during the month of December, with the Euterpean Chorus of Chicago, the Community Chorus of Galesburg, Ill., and The Apollo Club of Chicago.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Left: ARNETTA JONES *of New York City is credited with the largest number of Diploma and Paderewski Medal winners in the history of the Guild. Many of them have won college scholarships and are professionally engaged in music. She is shown here with her 1956 Diploma winners: (standing) Gwendolyn Taylor, Jean Wright, Richard Gerald, John Mirens; (seated) Robbie McCray, Joyce Simmons, and Miss Jones.*

Above: RUSSELL LANNING, *a Bach researcher as well as an outstanding teacher, is entering all of his pupils (children, teen-agers, and professionals) in the Guild. Some have won prizes in Recording Festivals. Mr. Lanning, who recently became an adjudicator for the Guild, spoke before the Associated Music Teachers League and Piano Teachers Congress this fall, both meeting at Carnegie Recital Hall in New York.*

A Touching Tribute

A beautiful parchment note dropped from its envelope revealing a carefully mounted leaf with this inscription: "To Luisa Stojowska—a leaf from the chateau of George Sand." In explaining this unusual tribute, Mme. Stojowski said that the sender was a young man whom Paderewski had once befriended and sent to New York from one of the midwest States to study with the Stojowskis. Mme. Stojowski offered to meet the boy at Penn Station. In order for him to find her, she wrote to him that she would be carrying a small Polish flag. She was startled to see a very solemn little boy coming toward her carrying his own American flag. Many happy years of study ensued and he continues to send her greetings from various parts of the world.

Autumn Activities

Elizabeth Jarrell Fossey heads the Preparatory Department of the Jaco School of Music and is on the Faculty of Union in Jackson, Tennessee. She has taught many Guild Diploma winners.

Steven Barwick gave a recital at Shryock Auditorium, Southern Illinois University, Nov. 4.

Isadore Freeman and Isabelle and Carl Wegman, "The Paterson Trio," opened their chamber music season Nov. 11 at Paterson, N. J., and will play in March as soloists with the Paterson Philharmonic Orchestra.

Ada Richter presented her "New Approach to the Problems of Piano Teaching" at the November meeting of the New York Piano Teachers Congress held in Carnegie Recital Hall.

Harold Weiss, Guild teacher at Eastman School in Rochester, gave a recital at Hudson, N. Y., sponsored by the Fortnightly Club.

May Etts, President of the Brooklyn Music Teachers Guild, said that the season opened with violin and piano music by Isador Lateiner and Edith Brosz, and a report on the new Brooklyn Philharmonia by its manager, Mrs. M. Layden.

Raymond Bohr, Radio City Music Hall organist, who studied in Nyack for many years with Gertrude Noll, has just completed a new album of recordings. Kenneth Seipp, another student of Miss Noll, whom she entered for many years in Guild auditions, is now teaching at Park College, Missouri. Miss Noll accompanied George and Wynne Berckmueller, singer and flautist, at the October program of the Nyack Music Club.

A Word About Medal Winners

Georgianna Palmer, Guild member and chairman of the Elmira (N. Y.) chapter for ten years, has two Paderewski Medal winners to her credit. She says that attendance at concerts and listening to recordings encourages pupils in many ways. When asked for suggestions in mastering some of the difficult phases of preparing the ten programs in ten years (required for the Medal rating), she said:

"The greatest difficulty? To keep the program, after preparation, from becoming a monotonous round of repetition, and to include sufficient material outside the required program so that neither the student nor teacher feels that a limit is set on the season's achievement. We make a list of the numbers when finished, then frequently include one or two for review while 'resting' the others. The candidate also plays from the list at class lessons and student recitals. It means work but not drudgery, if it is to be the happy experience it is intended to be."

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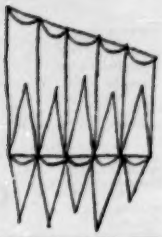

GENERAL REVIEWS

Frederick Werlé

New Study Score Series

Broude Brothers and their auxiliary company Rongwen Music, Inc., are in the process of releasing a series of study scores devoted to contemporary composers. The meticulous care and effort which have gone into the preparation of these scores has resulted in an important contribution to the cause of contemporary music. A few of these outstanding scores include:

BERNARD HERRMANN: "For the Fallen" (a berceuse)—for full orchestra. This work is a tribute to those who have died in war. Within its playing time of six minutes, the composer has created an expressive and noble tribute. Based on two main themes, the work concludes with a quotation from Handel's Messiah, "He shall feed His flock like a shepherd." It is scored for 2 Flutes, Oboe, English Horn, 2 Clarinets, 2 Bassoons, 4 Horns, Timpani, Harp, and Strings. Orchestra material on a rental basis. Price of score: $1.50

JAN MEYEROWITZ: Short Suite for Brass Instruments. Scored for 3 trumpets, 3 Horns, 2 Trombones, and Tuba, this short Suite (4 minutes and 40 seconds) is cast in three movements: a lively, spirited allegro, an expressive slow movement, and a dynamic finale. The work is extremely well written. Mr. Meyerowitz is a prolific composer, original in ideas, and a master craftsman in the handling of instrumental forces. One wonders why this fine talent seems to have escaped the notice of some of our more astute music critic! Price of score: $1.50

CARLOS SURINACH: "Hollywood Carnival" (Sketches in Cartoon). This highly entertaining and amusing score contains five short movements entitled: Preview, Charlie Chaplin, Beauties on Parade, Epitaph to the Silent Movies, Stereophonism, and Paso Doble in Technicolor. With such amusing titles, the composer naturally has resorted to an unusual combination of instruments: Flute (Piccolo), Clarinet, Trumpet, Timpani, Piano, Double Bass, and 12 percussion instruments. Price of score: $2.50

In a more serious vein, the same composer's DOPPIO CONCERTINO for Violin, Piano and Chamber Orchestra, is a highly original and effective work. The timing of the three movements is 15 minutes. Orchestral material on a rental basis. Price of score: $3.

HERBERT HAUFRECHT: "A Woodland Serenade." Scored for Woodwind Quintet, the three movements are entitled: Pastoral, Nocturne, and Rondo. It is a delightful, well-written score which should prove a valuable addition in the limited field of woodwind ensembles. Price of score: $2.25

RUDOLPH GOEHR: Concerto Cancrizante. This ingenious work is in four short movements and was composed for two violins or a choir of violins. A note in the score states that "Players may face each other, the music between them on a horizontal surface, and read from opposite sides of the same part." Price of score: $1.75

Music for Brass

■ The Robert King Music Company, North Easton Massachusetts, specializes in the publication of music for brass instruments. A large and impressive list of works from 17th-century to contemporary composers has thus far been published. The editions are all carefully edited and clearly printed with copious notes about the composer and composition. The following works edited by Robert King are typical of the many fine works in the catalogue:

JOHANN SEBASTIAN BACH: Ricercar from Musical Offering for Seven-Part Brass Choir. Price of score and parts: $5

HENRY PURCELL: Music for Queen Mary II (March, Anthem, and Canzona) for Four-Part Brass Choir. Price of score and parts: $2

■ The Theodore Presser Company, Bryn Mawr, Pa., has issued a new series of contemporary piano music by 47 distinguished composers, edited by Isadore Freed. Classified as Easy Grade, Medium Grade, and Moderately Advanced, each composition contains explanation of the basic idea or device upon which the piece is based—a specific mode, a particular type of chord structure, etc. For the more progressive piano teacher desiring to acquaint young students with music of our time, these compositions are a *must*. The prices range between 40 and 50 cents each.

The same publisher has issued four volumes entitled "COMMAND OF THE KEYBOARD"—a new approach to techniques and musicianship for the young pianist, compiled and edited by Alfred Mirovitch. The editor has obviously spent a great deal of time and effort in the preparation of these volumes. Compositions by masters of every epoch have been chosen including a number of pieces published for the first time in the United States. The works were chosen not only on their own merit but also for some special purpose to illustrate a particular keyboard technique. Thus, the compositions are listed under such specific headings as Hand (Wrist) Technique, Double Note and Chord Technic, Left-Hand Finger Action, etc. The editor also includes several pages of notes in which the compositions are grouped under some specific technical heading, and then gives an explanation of how this technique should be applied to each composition. These four volumes are an important contribution to the field of piano pedagogy. The price of each volume is $1.50.

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THE LITTLE ROAD TO BETHLEHEM, Michael Head. Boosey & Hawkes, N. Y. City. $.18

A simple, melodious work, suitable for Christmas use in church and else-

where, arranged for 2-part (SA) women's voices. The charming text is by Margaret Rose. Piano accomp. Easy vocal range and tessitura. 6 pages.

NOËL, Herrick M. Hayes. Boosey & Hawkes, N. Y. City. $.20

An excellent Christmas carol for 4-part (SATB) chorus, set to quaint text of Padraig O'Horan. Te be sung *a cappella;* practice accomp. Requires well-trained and evenly balanced choir for effective rendition. The various textual moods are subtly enhanced through the musical lines, and there is an exceedingly impressive *pp* conclusion. Range and tessitura normal. 6 pages.

JESUS, FOUNT OF CONSOLATION, J. S. Bach. Galaxy Music Corp., N. Y. City. $.15

This inspiring music of Bach has been competently arranged with the addition of interludes, by Katherine K. Davis for 4-part (SATB) chorus, with organ or piano accomp. The English words are by Rev. J. Troutbeck. This arrangement, effectively harmonized, provides for solid choral singing, with generally normal vocal range and tessitura. Suitable for general and communion service. Perf. 2¾ min. 5 pages.

GIRD ON THY SWORD, O MAN, W. Glen Darst. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. City. $.20

A virile anthem for use by 4-part (SATB) chorus, with organ accomp. Text is by Robert Bridges. Opens with strong unison choral movement which repeats itself later in anthem. The finely rounded-out harmonizations throughout the four-part sections, add to the over-all impressiveness of the work. Voice range and tessitura normal. Suitable for general or special service use. 6 pages.

O GOD, OUR HELP IN AGES PAST, William Croft. Oliver Ditson Company, Bryn Mawr, Pa. $.20

This famous old hymn tune, "St. Anne," has been arranged in somewhat extended fashion by Reginald W. Martin for 4-part (SATB) chorus, with organ accomp. The familiar text is by Isaac Watts. The original tune is emphasized strongly in various parts of the anthem through the medium of 4-part harmonizations, soprano and alto unison, and the four parts in unison, with frequent obbligato accompaniment. Normal singing range and tessitura. For general serviee use. 5 pages.

DID MARY KNOW? Richard E. Averre. Theodore Presser Company, Bryn Mawr, Pa. $.22

An unusual and unhackneyed anthem for use at Christmas by 4-part (SATB) *a cappella* choir. Opens with soprano and alto duet, followed by full chorus, with occasional divided parts. At intervals tenor and bass sections, respectively, carry the air. There are alternating tender moments and elements of the dramatic, all handled by the composer in an impressive manner. Suitable for use by a well trained and musically intelligent group. Voice range and tessitura normal. 6 pages.

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FANFARE, Alec Wyton. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. City. $.75

This new composition has a martial breadth of style and dignity. A large organ is needed and an artist in full command of a flexible, chordal technique. The State Trumpet figures importantly in the registration. In his introduction to the music the composer states that if "Fanfare" is played on an organ without antiphonal divisions of similar character, the most brilliant reed in the instrument should be played in the passages assigned the former. A splendid composition for festival or recital use. 7 pages.

THE SIXTY-FIFTH PSALM, Alec Rowley. The H. Y. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. City. $1.25

An impressive and unusual composition based on the spirit of the Sixty-fifth Psalm, translated into solo music for the organ. Chester Kingsbury has provided a schedule of Hammond registrations. Taking such textual phrases from this Psalm as "Thou, O God art praised," "My Misdeeds prevail against me," "Who stilleth the raging of the sea," and others, the composer has successfully created in straightforward and sympathetic fashion, musical symbols of the Psalmist's intent and his varying moods. An excellent presentation for special service or recital. 10 pages.

SECULAR VOCAL

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THOU ART ALL MY TREASURE THOU, Sven Lekberg. Galaxy Music Corp., N. Y. City. $.15

An interesting, melodic 4-part (SATB) choral number to be sung *a cappella;* rehearsal accomp. The quaint, romantic text is by Robert Farren, and to these words the composer has set some relatively simple but highly effective graceful music for chordal predominance, well harmonized, for use by average choral body. Well marked for interpretation. Voice range and general tessitura normal. Perf. time 3 min. 4 pages.

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A CHRISTMAS CAROL, Virginia Hagemann. Theodore Presser Co., Bryn Mawr, Pa. $1.50

A very complete and fascinating operetta in two acts based on the famous story of Charles Dickens, with dialogue by Eleanor Jones. The instrumental music and lyrics are competently handled and, along with the refreshing dialogue, make for an effective presentation. The vocal range and tessitura throughout are suitable for the use of youthful voices. Score comprises 40 pages of singing and dialogue, besides a number of pages of descriptive matter.

BEGONE, DULL CARE, Arr. by Gordon Jacob. Mills Music Co., N. Y. City. $.25

An excellent choral number arranged for 4-part (SATB) mixed voices. Text is anonymous, from the 17th century, and the vocal lines of easy range and tessitura reflect a strong English country flavor. The music is fast moving and tuneful, requiring flexible singing and competent dictional execution for a successful performance. Perf. time 1 min. 6 pages.

OFT IN THE STILLY NIGHT, Arr. by Eric Thiman. Boosey & Hawkes, N. Y. City. $.16

This traditional Irish song, with words by Thomas Moore, has been given a splendid arrangement for use in unison singing, with an added descant in the second verse. The music is of a tranquil nature and moves along in quiet, unpretentious fashion. Piano accomp. 4 pages.

SEA FEVER, Joseph Enos. Boosey & Hawkes, N. Y. City. $.25

This is an impressive solo setting (new edition) of the well-known poem of John Masefield, preferably for use by high male voice. The range is from E to A-flat. 8 pages.

HERE AND THERE
(*Continued from page* 31)

and "Pell Street" impressions by Whitborne; MacDonald's never-aging "From an Indian Lodge"; "Black is my true love's hair," by Harris; and John Powell's exacting "Pioneer Dance." An unusual evening of fine, infrequently heard music.

■ News releases from embattled Israel state that major concerts are continuing despite war threats and dangers. The artists who were en route before passports were halted are filling engagements oblivious of requests to evacuate embroiled areas. American violinist **Zino Francescatti** and Italian conductor **Francesco Molinari-Pradelli** are among those appearing before capacity houses at the regular subscription series of the **Israel Philharmonic Orchestra.** When Francescatti's accompanist, **Arthur Balsam,** was unable to reach Israel in time for the scheduled recital, with utmost aplomb the program was altered and the solo violinist was heard with orchestral accompaniment. "Triumphant" was the press verdict. MARY CRAIG

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Every once in a while a breathtaking work of scholarship comes along. One such book is *The Symphonies of Joseph Haydn* by H. C. Robbins Landon (Macmillan, 863 pp., $20). In this tremendous — and the word is used advisedly — study, the symphonies of Haydn are examined from every aspect. Robbins Landon discusses their historical background, textural problems, authenticity, chronology, and orchestration. He makes side trips into the chamber music, some of the Masses and allied music. He discusses Mozart in relation to Haydn. He has a long section about rhythm and ornamentation (one that *must* be read by every critic, performer and conductor. A fascinating section is devoted to pertinent extracts from British criticism during Haydn's London years.

Very little of this material has found its way between the covers of a book. Robbins Landon is positively indefatigable. Few people alive can review this book properly, for very few have put this amount of specialization into the Haydn symphonies. Suffice it to say that if ever a book appeared to be definitive, this one is. Its price is high, but the results are worth every cent. Is it necessary to add that the book is an indispensable reference? And, in addition, it is a marvellous browsing book, written in a thoroughly readable style.

■ Another reference book, this one closer to the range of the average pocketbook, is *Composers on Music*, selected and edited by Sam Morgenstern (Pantheon, 584 pp., $7.50). It is an anthology of composers' writings from Palestrina to Copland, and some of the material has not previously appeared in English. Ninety composers in all are represented. You can read Lalo's assault on Brahms, or Weber patronizing Beethoven, or Puccini's ideas about Strauss, or Cui on the credo of the Mighty Five, or Bartok on folk music. Everything here is valuable and interesting. The only complaint is that perhaps the book tries to cover too much. Fewer composers and fuller excerpts might have resulted in an even more forceful job. But this is a quibble. *Composers on Music*, as it stands, is a superb survey of changing tastes and ideas in music, and it also proves that composers themselves are as fallible as any of us.

■ A valuable addition to Schumann lore is *Schumann and the Romantic Age*, by Marcel Brion, translated by Geoffrey Saintsbury (Macmillan, 371 pp., $4.59). Brion discusses Schumann in relation to some of the literary figures who influenced him. As Schumann was one of the most literary of composers, and as we in this country have had little opportunity to read the works of Teutonic romanticism—written by men like Eichendorff, E. T. A. Hoffmann, Richter, Hoelderlin, Chamisso and the others—Brion has performed a real service in analyzing their contributions and their effect on the impressionable Schumann. A thread of biography ties the book together.

■ Two biographical works have recently been issued. Charlotte Kellogg's *Paderewski* (Viking, 224 pp., $3.50) is, unfortunately, sentimental and one-dimensional. But *My Lord, What a Morning*, the autobiography of Marian Anderson (who had the editorial help of Howard Taubman in organizing the material) tells, without apparent rancor, of her early struggles, her emergence as an artist, her encounters with race prejudice and her musical philosophy. There are chapters on recordings, the concert life and her repertoire. The dignity of Miss Anderson's own life is carried over into her book; but, as in life, she is never stiff or pretentious. Few will read the book without obtaining an added appreciation of the woman and of the artist.

■ What makes Vincent Sheean's *First and Last Love* (Randon House, 305 pp., $4.75) especially interesting is its articulate quality. This is the account of a non-musician who developed into a music lover. Step by step the author traces the course of his first and last love—from the Chicago Opera, to the Metropolitan in the early 1920's, to opera houses throughout the world. He mentions singers and conductors he has admired; he talks about various music centers—Milan, say, or Vienna—and with a few deft strokes brings them to life. Sheean is an amateur in the best sense of the word: a music lover who has pored through vocal and miniature scores, who collects records, who listens with passion and taste. His remarks about the meaning of music, whether or not you may agree, are considered judgments, just as his critical comments about this or that artist are to be read with respect. For Sheean has more to go upon than many professional critics; and he has never become bored or blasé. Occasionally he apologizes for his lack of knowledge. Would that all music lovers had equal knowledge!

■ Several short books on opera have been issued. Harold Rosenthal's *Opera Annual* (Lantern Press, 190 pp., $5.00) is a continuation of the series. This one covers the 1955-56 season throughout the world. More a magazine in hard covers than a book, it contains essays of varying worth from contributors throughout Europe and America. The important part of the book are the appendices, which list the rosters of the world's leading opera houses, the year's premieres and an obituary. . . . *The World of Opera* by Robert Lawrence (Thomas Nelson & Sons, 208 pp., $3.50) is a rambling series of essays about singers, conductors, the traditions and craft of opera, the audience, the press, and the possibilities of a national opera. Lightening the proceedings is a parody of a prima donna's autobiography. The contents of the book are chatty and professionally written. . . . *Introduction to Opera*, edited by Mary Ellis Peltz (Barnes & Noble, 332 pp., $1.65) is a soft-cover book of opera plots and collateral information. Most of the essays have previously appeared, in fuller form, in the Opera Lover's Companion. New here is a long discography of complete operas written by C. J. Luten. This handy little guide is well worth the price.

■ MISCELLANY: Alexander Wood's *The Physics of Music* (Dover Publications, 255 pp., $4.00) is a good introduction to the subject. The chapter on recording, however, is sadly out of date and should have been either dropped or revised. . . . *The Art of Melody* by Arthur C. Edwards (Philosophical Library, 286 pp., $4.00) will be an eye-opener to those who think a melody is only something you can whistle. Edwards breaks down melody into so many components that the head reels. An unusual, interesting and well-documented study. . . . *Record Ratings*, compiled by Kurtz Myers and edited by Richard S. Hill (Crown Publishers, 440 pp., $5.95), is a complete compendium of the quarterly reports that have ben apearing in *Notes* magazine for many years. It is staggering in scope and is a required volume for discographic reference. The compiler and editor have supplied aids not generally present on record labels. Vivaldi works are listed by the Pincherle numbers; Liszt, in one section, has the Grove numbers appended, and so on. In addition, the editors have supplied footnotes clearing up one or another musicological point. The average record buyer may find his needs better filled by other books on the market, but the specialist will find this indispensable. . . . A. E. F. Dickinson's *Bach's Fugal Works* (Pitman, 280 pp., $6.95) is a technical survey, quite opinionated and not very easy to read, of Bach's contributions to fugue, plus an account of fugue before and after Bach.

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